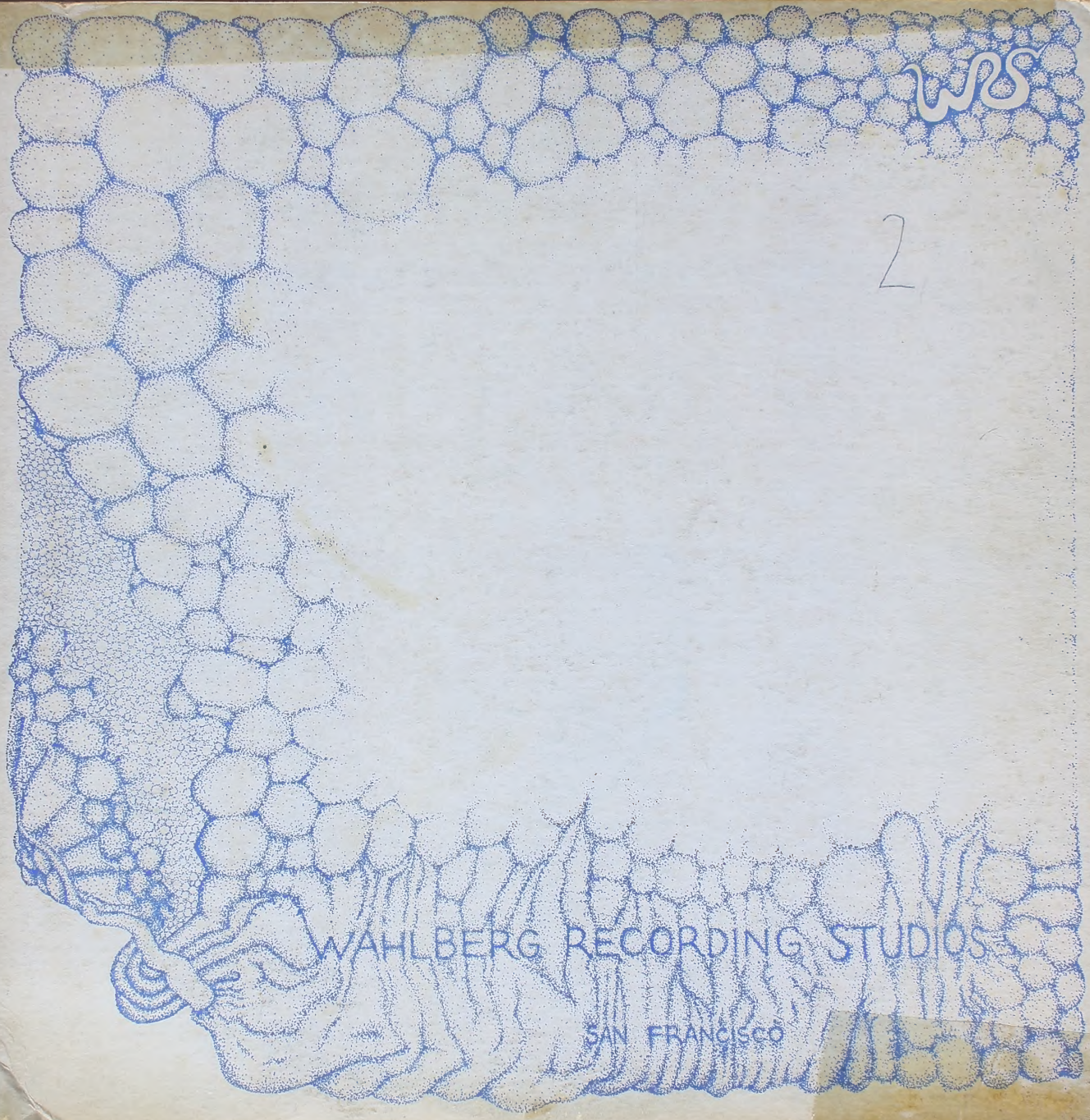
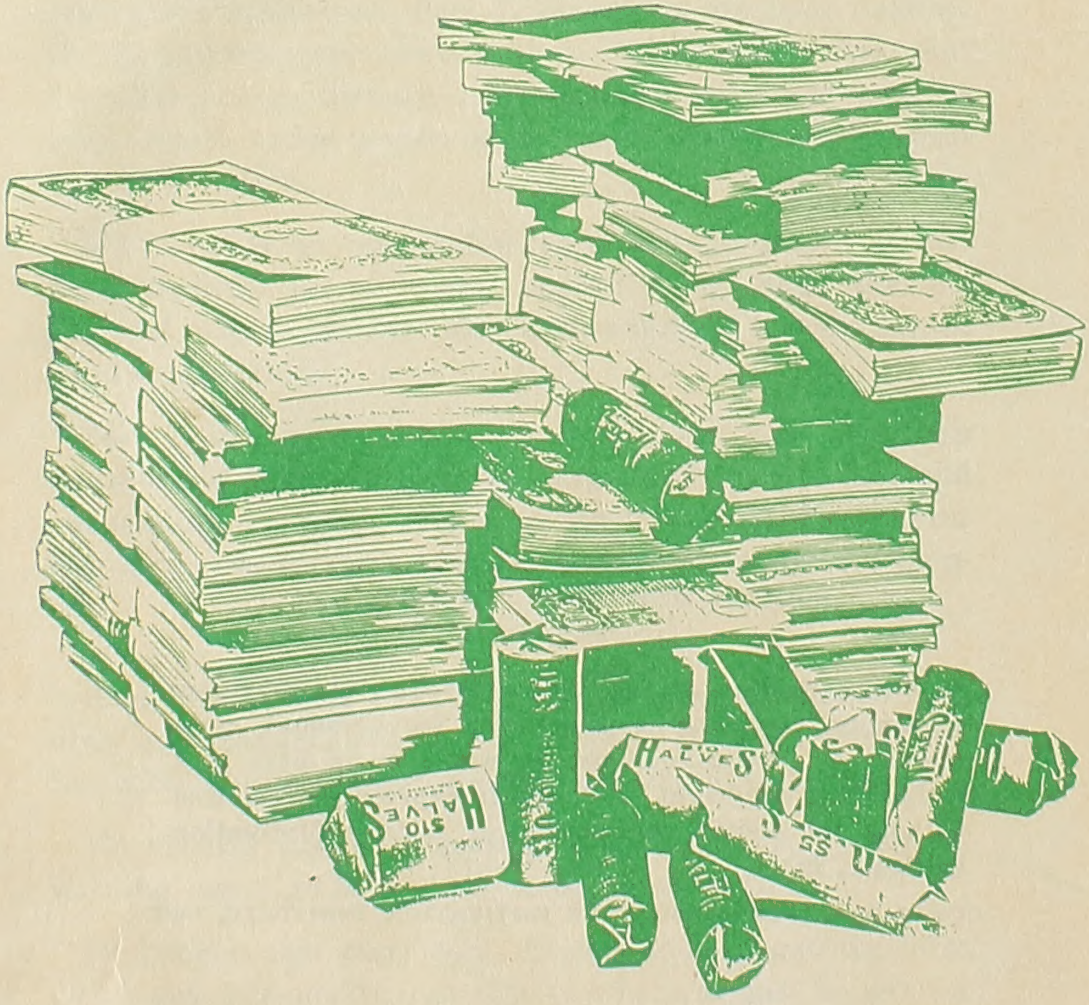

WS
2
WAHLBERG RECORDING STUDIOS
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complete script of the narration

MADEIRA

HOW TO PROSPECT YOUR WAY TO MILLIONS



SUCCESS MOTIVATION® INSTITUTE, INC.

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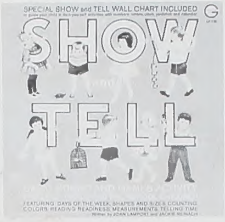
LP 107 FAVORITE SONGS FROM WALT DISNEY MOTION PICTURE HITS



LP 111 INTRODUCTION TO THE GREAT COMPOSERS



LP 117 CINDERELLA



LP 118 SHOW AND TELL



LP 123 MITCH MILLER's FOLK SONG HOOTENANNY



LP 125 INTRODUCTION TO MUSIC



LP 137 GOLDEN NURSERY SCHOOL



LP 139 AT HOME WITH THE MUNSTERS



LP 140 OPEN UP YOUR HEART



LP 141 DIAHANN CARROLL "A" YOU'RE ADORABLE



LP 143 THE NUTCRACKER SUITE
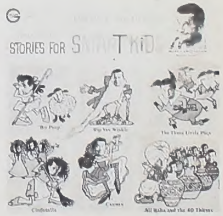


LP 149 PUFF THE MAGIC DRAGON



LP 150 A DAY IN THE LIFE OF A DINOSAUR



LP 159 BEDTIME STORIES



LP 164 UNCLE MOREY'S MIXED UP STORIES FOR SMART KIDS

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LP 152

GOLDEN RECORDS

AESOP'S FABLES

NARRATED BY: BURGESS MEREDITH

THE FOX AND THE CROW



THE TORTOISE AND THE HARE



D'AMATO

Arranged and Conducted by:
REG OWEN *and* WALLY STOTT
Chorus directed by:
MICHAEL SAMMES
Featuring:
PETER HAWKINS • DICK EMERY
PHIL BROWN

Production and Story by: FRANK TARLOFF
Lyrics by: MARILYN KEITH *and* ALAN BERGMAN • *Music by:* NORMAN TIHBOFF

environments™

totally new concepts in sound · disc 5

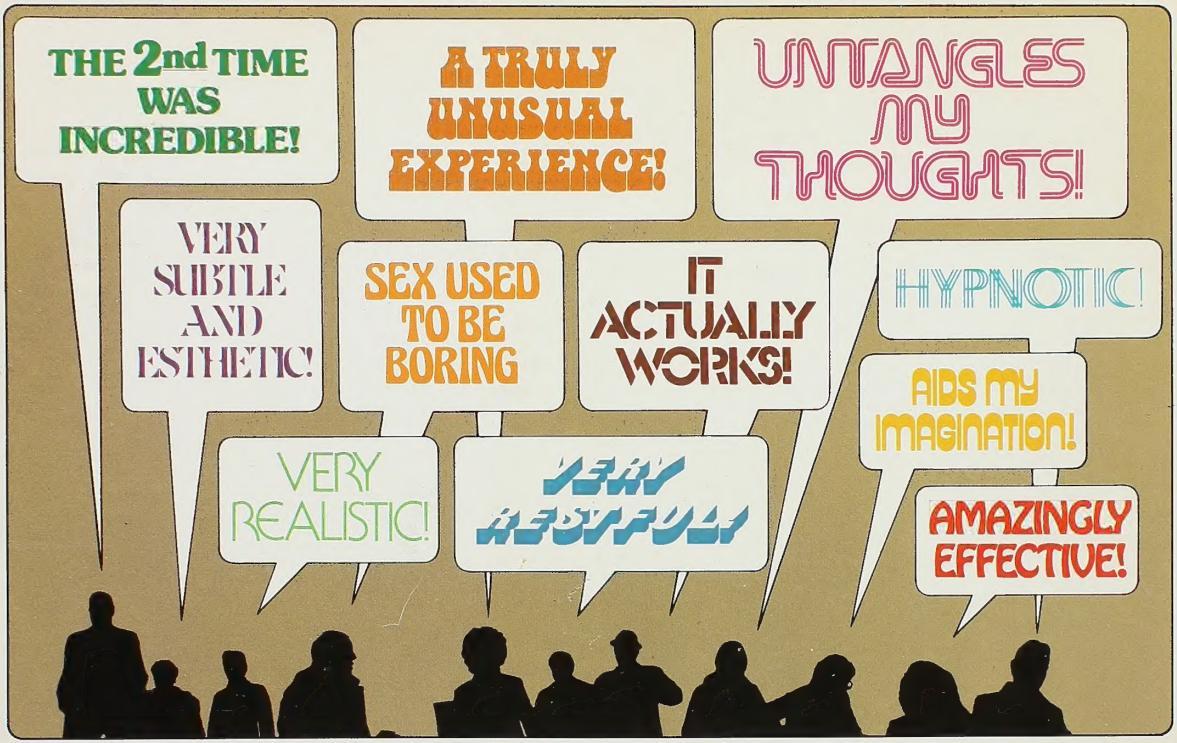


SIDE ONE: ULTIMATE HEARTBEAT (playable at 33⅓ & 45 rpm) SIDE TWO: WIND IN THE TREES

SD 66005

0 7492-65057-1

Listening Test Responses:



ULTIMATE HEARTBEAT

(NOTE: This recording is playable at both 45 & 33-1/3 rpm.)

Several years ago, SR commenced research on a rather unusual aspect of bionic technology. Our idea was elegant in its simplicity yet extraordinarily difficult to produce; a psychologically-based sound environment which would greatly extend and intensify the physical act of making love.

After a great deal of analysis, we feel that we have produced a truly unique concept completely effective for the purpose intended. The cardiac rhythm is tuned to universal subconscious and autonomic responses to produce amazing yet esthetic results when used for its primary purposes; lovemaking and meditation.

Both subtle and easy to use, the effect is most effective at very low volume settings and can be used with almost any phonograph. Unlike music or less effective recordings, the sound field is only there when needed and virtually disappears when ignored.

Many participants of our listening tests reported that they were easily able to sustain and enjoy this unusual experience for the full duration of the recording; exactly twenty-seven minutes (at 33-1/3 rpm).

In addition, parents of new-born infants often reported that the sound calmed their child's sleep, when played softly near the crib.

WIND IN THE TREES

One of the most beautiful sounds in nature is that of a soft breeze gently rustling the leaves of a grove of trees on a golden autumn day.

Add the subtle reality of a few songbirds, distant cows, insects, a random crow, a far hound, and an attentive magpie, and the effect is that of an instant vacation.

To experience the superb realism and pastoral beauty of this disc is to be there, amidst the crunching leaves, lost in nature's splendor.

Wind in the trees is undeniably one of the most difficult natural sounds to reproduce accurately. Through the use of special binaural microphone techniques and matrix channel phasing, we have achieved an effect of acoustically transparent "windows" which produce myriad planes of depth, movement, and dimension impossible to describe. To watch a person's expression as he silently listens on stereo earphones is to fully realize the potential of this superb sound.

As with many of our other Environments releases, Wind in the Trees, at very low volume, is very effective in neutralizing most disturbing noises found in the home, and, as such, can be quite useful in aiding many activities which require isolation, such as reading, sleeping, concentrating, and meditating.

Syntonic Research, Inc.
175 FIFTH AVENUE, NEW YORK, NEW YORK 10010

environments™

ENVIRONMENTS ARE DIFFERENT FROM ANY OTHER RECORDS YOU OWN.

If you are like most people, you own a great many records. Have you ever asked yourself *why* you own so many records? Perhaps the main reason may be one you have never really considered before; you *have* to own a great many records because you can't stand to listen to the same records over and over again, no matter how attached you are to them.

For this reason you will find Environments releases totally different from all other records you own. Environments are sounds based on how we all react to aural stimulation. For the most part, this means that the sounds on an Environments disc get *better* the more you hear them, and that you can play most Environments sides over and over without getting tired of them.

It is actually very difficult to actively *listen* to an Environments side. If you attempt to do so, you may find the experience both unusual and initially somewhat unsettling. While total reactions are uniquely your own, most people find that Environments conjure up images and ideas they ordinarily don't think about. People often become so totally relaxed they fall asleep. Others find their creativity or concentrational abilities increase. Some find that, whatever mood they are in, the sounds seem to increase that particular mood. Some say it is like a drug experience and others say it excites them sexually. How can such seemingly simple sounds have such profound effects?

Simple Sounds?

Well, for one thing, they aren't simple. These are the sounds we human beings have been hearing for *millions* of years. During these aeons, natural sounds have not changed at all, but technology and social forces have changed *us*. In the last hundred years or so, mankind has become increasingly isolated from the natural music of the earth. The sounds of wind, rain, the sea and the creatures of the wild, have been replaced by machine noise, electronic noise, the sounds of other human beings, and silence. Actually, many of these sounds aren't all that offensive, yet they often aren't all that pleasant either. Since our ears are always "on", we can't really shut out sounds that bother us, even when we are asleep.

Listening for the Dinosaur

You may have noticed that, in the last paragraph, we mentioned silence as a form of technological noise. Think about it. Have you ever been out in the open, anywhere on this earth, and heard *nothing* for more than a few seconds at a time? Nature abhors silence and we, as an integral part of nature also abhor silence. Yet, in most homes and offices, that is what we hear most often. Silence. When it is very quiet, our hearing ability actually increases, and every little noise becomes that much more apparent. You might call the effect of all this noise simply, "Listening for the dinosaur."

After all, we have been using our ears as early-warning devices since the dawn of time and we certainly don't change as fast as our technology and social needs demand. If our ancestors didn't hear the dinosaur, they didn't live very long. Now, about all our keen hearing is useful for is appreciating high fidelity components. If your hearing is too sensitive, every little sound takes its toll on your psyche, and you usually find yourself tense and distracted.

Hi-Fi Made It Happen

We are certain Edison never thought of Environments when he invented the phonograph. This great man did not have the distraction of accute hearing to contend with. This may have had no small part in making him the genius we all consider him to have been. In fact, until about ten years ago, it had been considered *impossible* to capture the complexities of nature's sounds with any realism whatsoever. Imagination allowed us to perceive reproductions of the human voice and musical instruments and believe we heard the real thing, but reproducing nature was far beyond technology's capabilities.

How It All Began

In 1968, an experimental loop (a short length of tape repeated continuously) of an ocean recording convinced I.S. Teibel, founder of Syntonic Research, Inc., that certain natural sounds could be utilized in ways hitherto unknown in the annals of acoustic reproduction.

After considerable experimentation and the recording of hundreds of lengthy tapes of the ocean, Teibel chanced upon a technique which yielded an extraordinary effect unlike anything similarly recorded up to that time. The ocean recording had all the characteristics necessary for this unusual new environmental sound concept. Teibel chose to call the recording "The Psychologically Ultimate Seashore". During subsequent testing in university dormitories near New York City, it was soon found that this particular recording was not only unusually effective in neutralizing distracting noises but also produced surprising results in increased concentration. Demand for this unusual study and relaxation aid was such that the fledgling company soon found itself hard put to keep up with the growing market for this unusual new concept.

Sound Affects

Rather than succumb to merely making glorified sound effects, Teibel determined that the Environments Series would continually explore new aspects of psychoacoustic perception. He soon embarked on several unusual research projects which were to astonish both consumers and critics alike. Hundreds of articles and features have appeared on the Environments Series since its inception, attesting to the dedication lavished upon expanding the usefullness of this unique collection.

Not only were these beautiful sounds useful for noise masking and relaxation, but they have also been unusually effective for meditation, self-hypnosis, altered perception, and as an aid to calming emotionally disturbed individuals and hyper-active children. Lovers have discovered that Environments discs are a matchless aid for improving the esthetics of sex. The realism of the recordings was such that Environments recordings were placed aboard a NASA Explorer capsule launched into space to represent the sounds of the earth to distant galaxies. Environments have also been used in numerous recent motion pictures, as their quality far surpasses recordings made obsolete by recent technological improvements.

Since there are no language barriers to the appreciation and use of these unusual releases, people in all parts of the world have discovered how useful these universal sounds can be.

HOW TO USE ENVIRONMENTS

You will probably never play any other records as quietly as you play an Environments disc. Each recording is designed to be effective at very low volume and you may find that, when you initially audition a disc, you will have to readjust the volume from its initial setting once you have experienced the sound for a few minutes.

Since most high-fidelity systems have varying characteristics and the acoustics of a particular room may have an effect upon reproduction, we strongly recommend that you use the amplifier tone controls and/or an equalizer circuit to fine-tune the sounds to your perceptions and needs of the moment.

Although these records have extraordinary high-fidelity characteristics and utilize state-of-the-art recording and pressing techniques, almost any modern inexpensive phonograph can be used for reproduction. However, it is important to use as light a tonearm force as possible when playing these discs, as a heavy stylus weight will drastically lessen the playback capabilities of this record and wear out the grooves much more quickly than normal. With a stylus force of less than one gram, tests have shown that each side of this record should be capable of several thousand playbacks before wear is discernable.

Play it again, Sam.

To allow the record to repeat on most automatic changers, consult the manual that came with the phonograph. Most phonographs can be modified by utilizing the normal multiplay spindle. If the player has an arm that holds the stack of records on the spindle, swinging the arm to the side will cause the record on the platen to repeat. There may also be a little flap that retracts when struck by descending records. This determines where the arm repositions when recycling. By taping the flap down, the tonearm will reposition correctly.

Considerations

Almost all of the records in the Environments Series are designed for playback with the speakers at eyelevel or slightly above eyelevel. SR releases are encoded with a special matrix coding for playback in quadraphonic, compatable with SQ, QS, and RM matrix systems. Since a special computer lathe is used in cutting the master of these discs, you will find that the playing time of each side is substantially longer than most commercially available LPs.

Do not interrupt the record during playback, or, if you must, use extreme care when lifting the tonearm, as damage to the groove may cause the stylus to catch at that point during subsequent playback. Use a dust cover if possible to keep grit from accumulating in the grooves and blow gently on the needle if lint or dust do accumulate.

Washable Records?

Environments discs are meant to be washed if they become unusually dirty. Use a normal concentration of dishwashing liquid in lukewarm (not hot!) water. Submerge part of the record and brush gently with a soft wad of wet cotton batten. Do not rub hard. Inspect the grooves occasionally with reflected light; lint and dirt will be readily apparent. Do not soak the label. Once the record grooves are clean, rinse and lean the record against a flat surface so that the grooves are not in contact with anything. Allow to dry at normal room temperature. If the water in your area is hard, use distilled or bottled water to prevent mineral stains.

Care & Storage

If the record is warped due to improper storage, the warp can usually be corrected by putting the record back in its protective sleeve and placing several heavy books on the warped record for a few days. Be certain the weight is evenly distributed by using the album cover. It is usually wise to remove the shrink-wrap from the jacket when you purchase a record, as the plastic continues to shrink if exposed to variations in temperature and this may be sufficient to warp the record inside. If you purchase more than one copy of an Environments release as a spare, be certain to remove the shrink wrap from both copies, as the wrap may continue to tighten. Store all records in an upright position.

There is a raised area on the outside edge of each disc which will protect the grooves from damage if records are stacked together. However, care must be taken to see that all discs are stacked evenly or this lip will not be effective.

Handle all Environments discs only by the edges and never touch the grooves with your fingers, if at all possible.

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PRINTED IN CANADA

THE MAGIC OF PSYCHOACOUSTIC SOUND

NOISE MASKING

One of the most amazing aspects of Environments is the ability to control distracting noise with a phonograph record. Basically, SR releases with a "white noise" content are most effective in this context. Sounds with a high degree of white noise content are: moving water (the ocean, rivers, streams), rain, and certain types of rural conditions, such as wind in a wheatfield, cornfield, or orchard. There are many variations on these themes in the Environments Series, each with specific characteristics which research has shown to be important to various personality types.

However, with all such sounds, the technique remains the same. You should play the sounds just barely above the ambient noise you wish to neutralize. You will probably find that you truly enjoy listening to sounds on a particular disc but we recommend that you play the recording at a less noticable level, so that you will not be upset by the recycling at the end of the record. Also, at this level, you will seldom actively listen to the sound, so that you will never really get tired of hearing it. We are certain that you will be amazed at the amount of noise cancellation accomplished with even a barely heard Environments record of this type.

Other releases useful in this context are "busy" records with many pleasant sounds, such as birds, insects, and other fauna. These recordings tend to hide offensive sounds in their dense patterns of random sound. The first technique is called "reducing the signal-to-noise ratio" and the second is called "mnemonic interference."

SOLITUDE

One of the things hardest to come by in this modern world is decent solitude. True, you can hide in a closet or you can spend hundreds of dollars to sit on a beach in the Bahamas but solitude is really a *state of mind.* What people have found so strange about Environments over the years is that, with the use of these records, their living room or bedroom is the best, most comfortable solitude they know of.

Noise masking is a funny thing. It can be so effective that you actually think you are somewhere else, if the effect is (1) psychoacoustically correct and (2) it takes you to a place you would want to be. Many of the Environments sides are extremely effective when you want to be only with yourself. They are not sounds you would use at a party (although this can sometimes be effective, too) or for entertaining your mother-in-law. The noise masking is so effective that carrying on a normal or subdued conversation can be difficult, you simply can't hear the other person clearly enough. Living spaces are shrinking each year, and the use of Environments for solitude will become more and more of a vital resource as decent solitude becomes increasingly precious.

SOCIALIZING

The other side of the coin is what to play when people come over, especially when their tastes may not agree with your own. There are certain Environments sides expressly designed for such circumstances, in that they are "transparent" sounds which produce mnemonics useful under social conditions. Depending on volume, almost any Environments release can be useful for entertaining small groups. Should it be raining outside? How about a party aboard a boat or in the midst of an English meadow? Use your imagination and you will find that Environments are actually a great aid to interaction.

STUDY HABITS/ CONCENTRATION/ READING COMPREHENSION

If you play music while you read or study, you do so because your surroundings are too quiet or you just want some aural "company." However, almost all music is meant to be listened to, thus you are placed in the shizophrenic position of switching attention from what your are reading to what you are listening to. Since almost everyone knows how distracting this is, one of our initial priorities in developing the Environments Series has been to find sounds which can be used as an effective aid to concentration. To our pleasant surprise, we found that many of our releases not only aided concentration, but also relaxed and calmed most people to the point where quite a few college students reported dramatic improvements in their grades and business and professional people actually attributed job advancements and salary increases to the use of Environments! What sounds were most effective? Almost every Environments side has been reported as effective in this context and it is impossible to indicate specific sounds, as they have a great deal to do with your own preferences and experiences, in terms of what you might reference as "a place you wish to be." We do suggest that, once you find a sound that works for you in this context, you stick with that sound as a *habit* and that you use specific environmental sounds for specific purposes, such as "Gentle Rain in a Pine Forest" for technical material, "Woodmasted Sailboat" for report preparation and "Summer Cornfield" for paying bills. This may sound a little strange but we are making this 'habit' recommendation based on many years of listener responses.

NATURAL HIGHS

High Times Magazine worried that the FDA might eventually ban Environments as "highly addictive" and might even wish to make them a "controlled substance." Although the comment was facetious, the fact is that many people have commented that Environments are a "natural high" in both senses of the term. SR knows exactly what they mean, in that our research is, for the large part, based on this phenomenon. If you live in the city and only hear machines, electronic noise, and other people, pristine natural sounds can truly have the effect of a "natural high" and, although it bends your mind a bit to consider it, sound *can* get you high. If you live in the country, you know how transitory these natural sounds actually are, plus the fact that you are probably far more appreciative of these sounds than "city slickers" and it is often surprising to reviewers to find that more than half the purchasers of Environments actually live in areas that might be considered rural. Country folk know how rare these sounds are and they also know how carefully crafted the reproduction of these sounds must be to be effective for them.

MEDITATION/ALPHA WAVES/ SELF-HYPNOSIS

For many years, hundreds of thousands of people have been enthusiastic concerning the use of Environments as an aid to meditation. In addition, it has been found that listening to Environments sides puts most people into Alpha state and *keeps them there longer* than the use of most bio-feedback training devices. This is not to denigrate the usefulness of such monitoring/ feedback devices in general, but Alpha state is a *symptom* of an automatic mind function and it is easier to "just let it happen" than to consciously control one's own mind.

People seem to need reinforcement to explore meditational states of mind. We do not believe this is necessary. We have explained to experienced meditators that we wanted them to *listen* to particular Environments sounds on earphones and compare the experience to meditational experiences they had learned through other methods. For the most part, these experimental participants reported *a different state of meditation* from what they had ordinarily experienced. Since most participants did not have to actively work at the meditational process, we called the process "induced meditation," in that it was virtually automatic.

There are some rules, however. (1) You must *want* to meditate (2) You must be in a circumstance where you *can* meditate and (3) you must *let it happen* and not fight it. Most people have already experienced an almost identical state while on vacation. You have beautiful surroundings, no distractions, and time. Rather than go into the exact process, which would require far more space than what is available here, what we are recommending is an attempt to duplicate the *fifth* day of a one-week vacation, utilizing the three rules above. We think you will be very surprised.

SEX

Utilizing Environments in a dark room is always a delight. That dark room can be *anywhere* and, if you happen to be engaged in lovemaking, a bed or sofa is usually *not* where your imagination really wants to be. Imagine how nice lovemaking would be in a meadow, without mosquitos and burrs to contend with. Imagine making love aboard a schooner on the high seas, without worrying about a hurricane or a reef. Get the idea? We do recommend that you not use the same Environments side twice in a row for this particular purpose. Almost all of the Environments Series can be utilized in this highly rewarding way, so use a number of them to maximize the effectiveness.

We have found that our heartbeat recording does have a *special* relationship to sex, however. This particular sound actually seems to slow down and synchronize the act of lovemaking in a way not experienced by most people. It works for almost everyone and it is a unique experience.

RELAXATION

Noise and silence make people tense. Not everyone can have a field of crickets or sibilant surf outside the living room window when they are trying to forget the traumas of the day. However, anyone with a hi-fi system can replicate this and other effects with ease by utilizing the Environments Series. Not only that, but you can use these discs over and over again without getting tired of them. We recommend that you find a particular side that works for you and, unlike our lovemaking recommendation, use only this disc whenever you wish to relax.

The problem with substances taken internally for relaxation purposes is that one often has no control over their effects once they are in the body and many drugs in this category are only marginally safe. (For instance: alcohol and certain tranquilizers) SR has spent a decade searching for sounds which can serve as substitutes for these drugs. If you can set aside your preconceptions concerning the capabilities of the 'normal' phonograph record, and give yourself the mental space to properly evaluate the entire gamut of Environments releases, we are certain that you will find that certain sounds will be highly effective in this context. It is always a comfort to know that, if an effect is too strong, all you need to do is reach for your amplifier control knob.

TENSION HEADACHE RELIEF

We have been receiving comments for years concerning a technique used by owners of Environments releases in alleviating common tension headaches. The technique involves lying down with a damp cloth covering your eyes and forehead. Use a white-noise type Environments at moderate volume and concentrate on the ebb and flow of the sound. We don't guarantee it but it works for many people and it sure beats aspirin.

INFANTS / ANIMALS / PLANTS

If a child is under six months of age, we think you will be surprised by how effective certain Environments are in calming various discomfort conditions. Put the crib by a speaker and keep the room as quiet as possible. We recommend you start with the heartbeat sound but you may also wish to consider water and bird sounds as well.

We evaluate almost all our Environments with animals at some stage in our test procedure. We think you will be surprised how calm and interested cats and dogs become when exposed to Environments, particularly those containing birds and other fauna. These recordings also have a surprisingly pleasant effect on canaries and parakeets.

In terms of plant growth, we have received considerable mail telling us that specific Environments seem to be effective, particularly meditation-type sounds and flowing water. Try putting a plant in front of one of the speakers for a day or two and see what happens. Best results seem to occur with one hour exposures to sounds having low frequency content. You might consider utilizing two identical plants, if you wish to experiment. Put one by a speaker and the other in another room. (note: Syntonic Research, Inc. has had mixed results utilizing plant experiments, although research is continuing. If you come up with a particular occurance under controlled circumstances, please document the results and provide us with details.)

environments™/3

totally new concepts in stereo sound · disc 3



Side 1: BE-IN (A Psychoacoustic Experience) Side 2: DUSK AT NEW HOPE, PENN.

SD 66003

ATLANTIC

A SERIES PRODUCED BY
Syntonic Research, Inc.

Listening Test Responses:

". . . I play it and I feel happy—it's as simple as that. . ."

". . .After a while, I began to forget that I was listening to a recording—things seemed to be happening all around me . . . dancing and chanting, yelling and whispering . . . it's a sort of real experience—you really have to hear it to believe it."

"I listen to it when I'm feeling up-tight and lonely—it really has the best "vibrations" I've heard on a record. . ."

"I close my eyes and I'm actually there. . ."

"It's as if I were floating effortlessly through a vast crowd of thoroughly likable freaks—people I feel as if I know. . ."

"I hear dozens of new things every time I play it. . ."

". . . It's so good that anything you say about it will sound like hype—I recommend that you put it in a plain white jacket and let people just discover it for themselves. . ."

"A very social kind of sound . . . I play it when people drop by—it really seems to loosen them up. . ."

"Now I can have a perfect summer evening in the country all year round . . ."

'A perfect match for your "Dawn" and "Ocean" recordings."

". . . The amazing thing is how natural the sound seems to be. It literally becomes part of the room—in fact, half the time, it doesn't even seem to be coming from the speakers . . . extremely effective for putting friends at ease. . ."

". . . A very, very relaxing sound . . . on many occasions it has actually helped me get a good night's sleep."

"The feeling of depth and pervasive calm is quite beautiful. . ."

"We've been using it in our encounter group and it is enormously effective. . ."

BE-IN (A Psychoacoustic Experience)

Sheep Meadow, Central Park, New York City
April 6, 1969

The 1969 Easter Be-In in New York's Central Park has come to be regarded as a sort of high-water mark for the now almost vanished Love Generation.

The tremendously diverse crowd kept growing and gathering momentum until almost everyone marveled at this spontaneous "thing" that had taken place in the park.

This Be-In was certainly not the biggest gathering of young people to take place in 1969. However, there are many things that happened during this recording that make it a rare, almost magical moment.

The recording captures with honesty and total realism this particular instant in time which in retrospect seems more than a bit unreal.

Be-In is the real experience of running barefoot in the grass on a beautiful spring day, surrounded by thousands of half-innocents exhibiting little, if any, trace of paranoia or guilt.

If you were ever at a massive, totally spontaneous gathering in 1969, we think you know the feeling we mean.

This particular disc is unlike anything you've ever heard before; we call it a "psychoacoustic experience". It recreates an event with such realism that it actually seems to be happening again. We think that once you experience the total immersion of this encounter, you'll agree with us that Be-In is something special.

DUSK AT NEW HOPE, PENNSYLVANIA

August, 1970

Imagine a warm summer night deep in the verdant backwoods of Eastern Pennsylvania.

An infinity of sound stretching out before you. The steady, yet constantly changing drone of countless tiny insects, reminding you of the serenity and timelessness of nature. Far in the distance, a hound occasionally barks.

You feel as if you are a thousand miles from the annoyances of city life.

If you can imagine such a night, you pretty much know what our recording of Dusk at New Hope is like.

This highly realistic stereo sound took almost a year of location work and patient testing to perfect. In its present form, it is a perfect compliment to the other natural sound recordings in the series.

In an urban setting, we think you'll be amazed by the profound changes that take place when you play the disc as a background sound. Many people find that the sounds of night in the country are second to none in creating a setting for increased interpersonal relationships.

Dusk at New Hope can be left on for very long periods of time without inducing fatigue or boredom. Once you become familiar with the sound, we are certain that you will find many new uses for the effect.

Produced by Syntonic Research, Inc. for
ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK, NEW YORK 10023

Solitudes™

Acoustical environmental sound experiences without music or voice

RECORDED AND PRODUCED BY FILMAKER *DAN GIBSON*

BY CANOE TO LOON LAKE

When the pressures are building, when the traffic jam you're trapped in stretches ahead, out of sight, when the piles of boring paper work threaten to reach from desktop to ceiling, do you then yearn for a northern wilderness? Do you ever, in your mind, drift by canoe, down a river hundreds of miles from any metroplis? Does your imagination conjure up waterfalls, gentle stretches of flowing river, rapids that surge white and swift between giant boulders, and at the end the utter stillness of Loon Lake, where the loon's mysterious call echoes between the canyons of trees?

It's all here.

Our starting point is a waterfall at the end of a portage. We dip the paddle into the gently flowing river. We drift awhile. We are watched. The ruby-crowned kinglet notes our presence in its territory. The Kinglet is the first wildlife voice we hear.

As we drift down towards a spruce lined shore one of nature's friendliest sounds keeps us company, the spruce forest rings with the song of the white-throated sparrow.

Perhaps you can identify some of the other bird songs we hear on this canoe trip — the ovenbird, the catbird, purple finch, rose-breasted grosbeak and the veery.

Up ahead we can see the white waters of the rapids thrashing up above the surface level of the lake. The canoe is drawn forward. Our microphones are mounted on the gunwales, soon you are plunging into ever quickening rapids until they are thundering all around you as you surge through the channels . . . then come at last to the placid reaches of Loon Lake.

A slight evening breeze drifts us out into the secluded lake where the gray tree frogs and the spring peeper frogs provide their evening background chorus to the haunting calls of the loon.

WILDLIFE SPECIES FEATURED

Ruby-crowned Kinglet, Red Squirrel, White-throated Sparrow, Ovenbird, Catbird, Rose-breasted Grosbeak, Veery, Common Loon, Gray Tree Frogs, Spring Peeper Frogs.

***DAWN BY A GENTLE STREAM* [*the ultimate water treatment experience*]**

The health spas of Europe discovered, centuries ago, the theraputic effects of water running over the body. Something very easy to discover. After all, who hasn't let their feet dangle into a flowing brook on a hot day after a long hike?

The curious thing is that flowing water seems to have a soothing effect, not just on the skin, muscles and joints, but on the mind as well. Not so curious, perhaps, if the evolutionists are right about our origins evolving from the sea.

We respond positively to that wonderfully soothing water sound, a stream flowing over a rocky shallows, gurgling happily in our ear, filling our mind and our very being with a totally relaxed, contented aura.

You feel harrassed? Your nerve ends are hanging out? It's been a desperate day? You need to sit by a gentle stream. You need to let that cool soothing rush of water wash through, over and around your psyche.

Now add the perfect symbiotic element — the song of birds, the wood thrush, the red-eyed vireo, Canada warbler and blue jays.

Recorded in Panoramic Stereophonic Sound, producing pristine clarity and presence, this might well be the ultimate water treatment.

WILDLIFE SPECIES FEATURED

Wood Thrush, Red-eyed Vireo, Canada Warbler, Blue Jay, Magnolia Warbler, Ovenbird.



Dan Gibson recording wildlife with his specially designed stereo parabolic microphone.



ETROGS — Awarded to *Dan Gibson* in recognition for his work in sound.

Dan Gibson's name is familiar to many as producer of the Audubon Wildlife Theatre, 78 half hour episode TV series, distributed to every television viewing country in the World; the Wildlife Cinema series; ten 1 hour TV specials, To The Wild Country, narrated by Lorne Greene, a series that had episodes that equalled the hockey game in TV ratings; the TV special, Dan Gibson's Nature Family; and the theatrical feature film, Wings in the Wilderness.

He has won many international awards, both for his work as a film maker, and for the superb sound tracks that consistently accompany his films.

Among the distinguished awards — two ETROGS. One for best sounds in a feature film, "Wings in the Wilderness," the other for best sounds for TV — documentary, in the television program, "Sounds of Nature."

Over the years *Dan Gibson* has pioneered many of the techniques universally used for recording sounds for wildlife films. Now the best of these sounds, from more than a hundred television shows and feature films, plus his latest nature recordings, have been incorporated into this LP series, "Solitudes."

These records have been produced to recreate, with the utmost fidelity, the acoustical experiences in nature, that Gibson encountered, on location, in various parts of North America.

Many of the Solitudes feature Panoramic Stereophonic Sound, a realistic new technique developed by *Dan Gibson* using his specially designed Stereo Parabolic Microphone that subtly moves the sound around the listening room, creating a "you are there" effect, as though you are paddling along a placid shore of a northern lake, or strolling down a sandy beach with the roar of the surf in your ears, or waves lapping at your feet.

℗ 1981 Dan Gibson Productions Ltd.

Cover Photograph by Dan Gibson

Produced in Canada — By Dan Gibson Productions Ltd., P.O. Box 1200, Stn. Z, Toronto, Ontario M5N 2Z7.

SOUNDS OF NORTH AMERICAN FROGS

Folkways Records FX 6166

The Biological Significance of Voice in Frogs

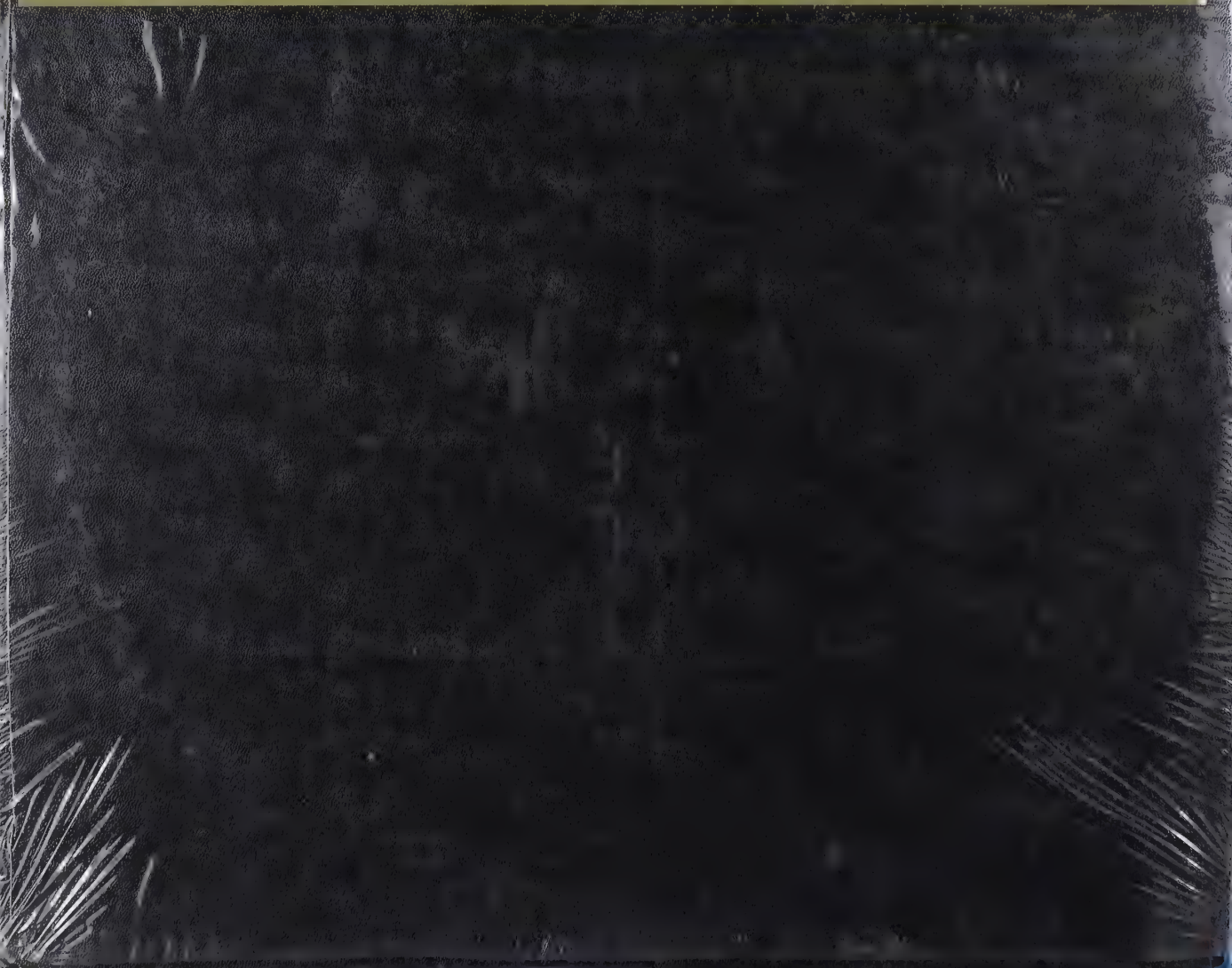
Conceived, Narrated and Documented, with Field Recordings by CHARLES M. BOGERT,
with the cooperation of The American Museum of Natural History



Ronald Clyne

SOUNDS OF NORTH AMERICAN FROGS

DESCRIPTIVE NOTES ARE INSIDE POCKET



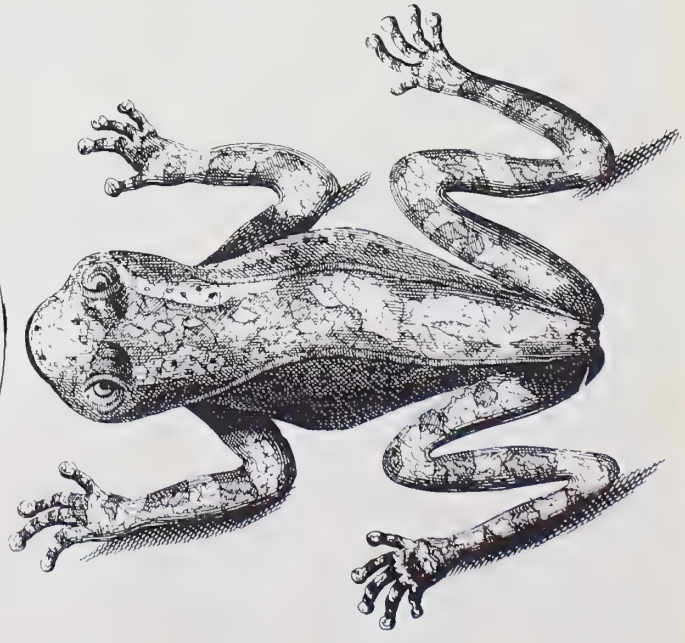
FOLKWAYS RECORDS Album No. FX 6166
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SOUNDS OF NORTH AMERICAN FROGS

The Biological Significance of Voice in Frogs

Conceived, Narrated and Documented, with Field Recordings by CHARLES M. BOGERT,
with the cooperation of The American Museum of Natural History





ADDITIONAL FOLKWAYS/SCHOLASTIC RELEASES OF INTEREST:

Science

HUMAN BIOLOGY

7081. DO YOU KNOW HOW YOU GROW? INSIDE. Songs and narration for elementary graders tell how food contributes to growth. *"This unique album correlates a study of health with the folk singer's art!"*—The Instructor
LC R-66-1206 NY 1—10″ LP

7082. DO YOU KNOW HOW YOU GROW? OUTSIDE. Songs and narration for elementary graders explain external changes that occur during maturing process, more.
LC R-66-1205 NY 1—10″ LP

6431. INTRODUCTORY HUMAN BIOLOGY, Vol. 1. Basic course: the cell, reproduction, heredity, body structure. For junior high level. Booklet has text, dictionary of terms.
LC R-64-1096 C* 1—12″ LP

SCIENCE OF SOUND

6130. SOUND PATTERNS. Basic study, for all grade levels, includes man-made and natural sounds.
LC R-59-163 1—12″ LP

6007. THE SCIENCE OF SOUND. Comprehensive survey of sound produced especially for high school and college students by engineers and scientists of the Bell Telephone Laboratories. Demonstrates and explains important accoustical phenomena: frequency, pitch, vibration, resonance, Doppler effect, masking, distortion, much more. Complete text. *"Very useful in secondary school and college physics courses."*—Educational Screen and Audiovisual Guide
LC R-60-915 BC, C, M 2—12″ LPs





6136. THE SCIENCE OF SOUND. Lucid presentation of the physics of sound, produced by the Bell Telephone Laboratories, for upper elementary and high school students. Lecture-demonstration, a condensed version of 6007, above, covers frequency, pitch, Doppler effect, more. Complete text.
LC R-65-1066 B, NY, V 1—12″ LP

6141. THE INTERNATIONAL MORSE CODE. Instruction record uses Audio-Vis-Tac method developed by the narrator, Dr. Philip S. Gross.
LC R-62-756 B, V 1—12″ LP

SOUNDS OF MAN'S ENVIRONMENT

6101. SCIENCE IN OUR LIVES. Author-scientist Ritchie Calder discusses how science began, man's relation to land, food, and agriculture, more.
LC R-55-436 B, V 1—12″ LP

6181. DOCUMENTARY SOUNDS, Vol. 1. Machinery, applause, jet engines, New Year's Eve in New York City, more.
LC R-62-324 1—12″ LP—$5.95

6170. SOUND EFFECTS, Vol. 1. New York City restaurants, stores, street traffic, more, recorded by Tony Schwartz.
LC R-60-490 C 1—12″ LP

6122. SOUNDS OF THE AMERICAN SOUTHWEST. Rattlesnakes, toads, thunderstorms, flash floods, more, recorded at varying places and times of day.
LC R-59-238 1—12″ LP

6120. SOUNDS OF A TROPICAL RAIN FOREST IN AMERICA. Animal, bird, and natural sounds, recorded from dawn to dusk during dry and rainy seasons.
LC R-60-523 BC, V 1—12″ LP

6161. HERE AT THE WATER'S EDGE. Fog horns, sea gulls, ship engines, men working on shore, much more. Recorded around Port of New York.
LC R-62-1466 1—12″ LP

6126. SOUNDS OF CARNIVAL. Carousel music, barkers, rides, crowds, more.
LC R-59-215 N 1—12″ LP

6152. SOUNDS OF STEAM LOCOMOTIVES, No. 1. Musically rich sounds of locomotive smoke stacks, recorded by railroad enthusiast Vinton Wight.
LC R-58-30 1—12″ LP

SOUNDS OF ANIMALS, BIRDS, AND INSECTS

6124. SOUNDS OF ANIMALS. Lions roar for their food, pumas yowl with displeasure, elephants trumpet shrilly in anger, a mother hen clucks danger signals to her chicks—these and other sounds documented here show how animals express their emotions and wants. Includes communications of 13 farm and zoo animals. Notes explain sounds and situations. *"Excellent."*—Grade Teacher
LC R-55-50 V 1—12″ LP

6121. SOUNDS OF THE SEA. Sensitive scientific instruments probing ocean depths to 2,000 fathoms have yielded up this treasury of sea sounds. Actual noises of toad fish, croakers, spot fish, sea robins, snapping shrimp, many more. Recorded by the Naval Research Laboratory in isolated tanks and at varying depths in the Atlantic and Pacific Oceans. Introduction, notes by C. W. Coates, curator, N.Y. Zoological Society.
LC R-59-543 V 1—12″ LP

6125. SOUNDS OF SEA ANIMALS. Fish and porpoises, recorded at normal and reduced speeds.
LC R-59-543 1—12″ LP

6178. SOUNDS OF INSECTS. Cicadas, crickets, beetles, other insects; courtship, protective calls, more.
LC R-67-71 1—12″ LP

6115. THE BIRD'S WORLD OF SONG. Captures the rapid, intricate songs of jays, woodcocks, wrens, mockingbirds, many others. Hudson and Sandra Ansley use a "sound microscope" to make the full range of bird sounds audible to human ears. Recorded around a Maryland farmhouse at different times of the year. Booklet has background information, notations of individual bird songs. *"Unbelievably beautiful.... Excellent for life science classes."*—Film World and A-V News
LC R-61-1834 NY 1—12″ LP

MAN IN SPACE

★ **0634. FIRST MEN ON THE MOON.** Documentary recording of Apollo 11 moon mission. Features voices of the astronauts during launch, moon landing, moon walk, lift off, and return to earth. Also: excerpts from John F. Kennedy's historic speech outlining U.S. space goals.
1—7″ LP

6201. MAN IN SPACE. Documentary recording of Alan B. Shepard's 1961 Mercury flight, from countdown to evaluation. Includes in-flight conversation.
LC R-64-339 C, V 1—12″ LP

6200. VOICES OF THE SATELLITES. Tracking signals from U.S., Russian satellites; heartbeat of Laika, first dog in space.
LC R-59-239 B, C, NY, V 1—12″ LP

LITHO IN U.S.A.

Playable on stereo and mono phonographs **STEREO DFS 7050**

SOUND EFFECTS VOLUME 12

BUGLE CALLS *played by* AL HIRT

It is a rare moment when Al Hirt, the King of Swingin' Dixie, blows his horn and what comes out is not the hottest, swingingest Dixieland music you ever heard. This record is one of those moments for, in a switch, Al forsakes traditional Dixie for traditional bugle calls right out of the War Department's Technical Manual of Field Music. Here is your chance to hear Al play as you never heard him play before.

SIDE 1

1. FIRST CALL
   Warning to prepare for reveille, retreat, parade, or review. It is also a signal for band or field music to assemble.
2. OVERCOATS
   Notification that the formation about to follow will be in overcoats.
3. MESS CALL
   Announces breakfast, dinner and supper.
4. STABLE
   Warning for all troops who have stable duty to perform to report to the stables.
5. WATER
   Signal for all mounted men to water their horses.
6. SICK CALL
   Signal for the sick to report to the surgeon.
7. FATIGUE
   Warning for those who have fatigue duty to report to a designated place.
8. DRILL CALL
   Warning to turn out for drill.
9. ASSEMBLY
   Signal to assemble at a designated place.
10. RECALL
    Signal for certain duties to cease.
11. GUARD MOUNTING
    Signal to prepare for that ceremony.
12. FULL DRESS
    Indicates that the formation about to follow will be in full dress.
13. CHURCH CALL
    Notification that church services are about to be held. It may also be used to form a funeral escort.
14. ISSUE
    Indicates that supplies are ready for distribution.
15. FIRST SERGEANTS' CALL
    Notification for all First Sergeants to report to the Adjutant or Sergeant Major.
16. SCHOOL CALL
    Notification that school is about to be held.
17. OFFICERS' CALL
    Notification for all Officers to report to the Commanding Officer.
18. CAPTAINS' CALL
    Notification for all Company Commanders to report to the Commanding Officer or Adjutant.
19. TATTOO
    Signal that all lights in squad room will be extinguished 15 minutes after tattoo is sounded and that all noises and loud talking will cease.
20. CALL TO QUARTERS
    Used to summon all men not authorized to be absent to go to their quarters for the night.
21. TAPS
    Last call at night used to signal that all unauthorized lights on the post will be extinguished. This call is also used as last honors to military or naval men at a funeral.
22. GENERAL
    The signal for striking tents and loading wagons preparatory to marching.

Executive Producer: HERMAN D GIMBEL
Engineering: WILLIAM HAMILTON
Art Director: RHEA ATKINS

SIDE 2.

1. FIRE CALL
   An alarm that there is a fire either in the post or in the vicinity. It may be used also for fire drill.
2. TO ARMS
   Signal that all men fall in under arms at a designated place with the least possible delay (for dismounted troops).
3. TO HORSE
   This is a signal for all mounted men to saddle horses and fall in mounted, under arms, with the least possible delay, at a designated place. In extended order this signal is used to mount. (For mounted organizations only.)
4. BOOTS AND SADDLE
   This call indicates that the formation about to follow will be mounted.
5. TO THE COLOR
   Sounded as a salute to colors, to the President of the United States, to the Vice President, Ex-President, and Foreign Chief Magistrates.
6. RETREAT
   Marks the end of an official day.
7. ADJUTANT'S CALL
   Announces that the Adjutant is about to form the guard, battalion, or regiment.
8. PRESIDENT'S MARCH
   Music for rendering honors to the President.
9. GENERAL'S MARCH
   Music for rendering honors to a General.
10. ROGUE MARCH
    A quick step or march in quick time.
11. FUNERAL MARCH
    A march in very slow tempo.
12. DRILL MARCH
    A march in quick time.
13. GENERAL STAFF
    A quick march.
14. INFANTRY FOREVER
15. YOU'RE IN THE ARMY NOW
16. AMERICAN FLAG.

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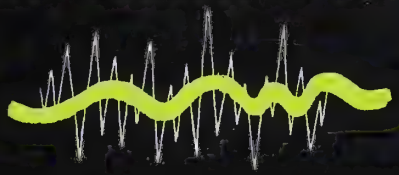
PANORAMIC **STEREO** PANORAMIC

EKS-7260

volume 10

AUTHENTIC SOUND EFFECTS

CREATED AND PRODUCED BY JAC HOLZMAN



A COMPREHENSIVE LIBRARY OF THE MOST SOUGHT AFTER SOUND EFFECTS, BRILLIANTLY RECORDED!
IDEAL FOR THEATRE GROUPS, HOME-MOVIE ENTHUSIASTS, RADIO AND TV STATIONS, SLIDE SHOWS, INDUSTRIAL PRESENTATIONS, PARTIES, SOUND BUFFS, and many others.

- COLLEGE CHEERS
- FOOTBALL GAME
- LOCKER ROOM
- WRESTLING MATCH
- POLITICAL CONVENTION
- INTEGRATION RALLY
- AUDIENCE LAUGH SEQUENCES (8)
- NEW YORK STREET VENDOR
- BLOWTORCH
- GEARS STRIPPING
- SHUTTER BANGING
- FENCING MATCH
- TURKEYS
- HOOT OWL
- CROW
- KENNEL
- CAMEL
- HYENA
- PARROT
- TROPICAL BIRDS
- BABOONS
- CHIMPANZEE
- AUDIO OSCILLATOR, THREE SWEEPS
- JUNGLE DRUM
- VOODOO RITUAL
- METRONOME, THREE TEMPI
- SNARE DRUM FLOURISH
- DRUM ROLL
- CYMBAL CLASH
- WEDDING MARCH — PROCESSIONAL
- WEDDING MARCH — RECESSIONAL
- FUNERAL MARCH
- MUFFLED DRUMS
- "RUFFLES AND FLOURISHES"
- "HAIL TO THE CHIEF"
- MORSE CODE TRANSMISSION
- TELEGRAPH CLICK SOUNDER
- BELLS
- CHIMES TOLLING HOUR
- CARILLON CHRISTMAS CHIMES

volume 10

NOTE: In order to minimize surface noise and to insure the widest possible dynamic range, these sound effects have been recorded at maximum level. To achieve realism, it is important that they be played back at a volume appropriate for each effect.

SIDE ONE

COLLEGE CHEERS — *"Hold that line," "Block that kick"* :39
FOOTBALL GAME — *the excitement, cheers, etc., as a touchdown is made* 1:15
LOCKER ROOM :41
WRESTLING MATCH — *boos, catcalls, Bronx cheers with occasional scattered applause* :58
POLITICAL CONVENTION — *general hullabaloo, demonstrations, etc.* :44
INTEGRATION RALLY — *shouts of "Freedom now," "Jim Crow must go"* :41
AUDIENCE LAUGH SEQUENCES — *eight sequences with varying intensity and character* 1:09
NEW YORK STREET VENDOR :57
BLOWTORCH :38
GEARS STRIPPING :21
SHUTTER BANGING :32
FENCING MATCH :57
TURKEYS :08
HOOT OWL :26
CROW :08
KENNEL :36
CAMEL :08
HYENA :09
PARROT — *says "Hello"* :23
TROPICAL BIRDS :42
BABOONS :17
CHIMPANZEE :16

SIDE TWO

AUDIO OSCILLATOR, THREE SWEEPS — *50 to 200 cycles, pause; 200 to 1,000 cycles, pause; 1,000 cycles to 15,000 cycles, pause. Not to be used for critical audio measurements* 1:27
JUNGLE DRUMS 1:42
VOODOO RITUAL — *recorded by Maya Deren* 1:09
METRONOME, THREE TEMPI — *medium, slow and fast* :27
SNARE DRUM FLOURISH :03
DRUM ROLL — *three times* :07
CYMBAL CLASH :11
WEDDING MARCH, PROCESSIONAL 2:38
WEDDING MARCH, RECESSIONAL 2:39
FUNERAL MARCH — *played on organ* 2:54
MUFFLED DRUMS :18
"RUFFLES AND FLOURISHES" :12
"HAIL TO THE CHIEF" — *this and the previous two effects were recorded during the funeral for President John F. Kennedy* :48
MORSE CODE TRANSMISSION :35
TELEGRAPH CLICK SOUNDER — *of the type used at many older railroad installations* :25
BELLS :24
CHIMES TOLLING HOUR 1:01
CARILLON CHRISTMAS CHIMES 1:06



about this record

CALDOR

AUTHENTIC SOUND EFFECTS are just that, sound effects E ously recorded from life by the expert engineering staff o Records. To properly capture the nuance of each sound, a wide array of equipment was used, all of it modified to our specific requirements. Yet, we did not go out of our way to load the Elektra recording van down with impressive-looking but inefficient gear. Each recorder and microphone was carefully matched to each individual effect, with simplicity and flexibility our guiding principles. At every step of production, extensive quality-control measures have been rigidly enforced to insure a technically perfect recording that encompasses the full range of human hearing. Playback equalizers should be set to the RIAA curve.

some helpful hints in using this record

GOODWILL $1.00

1. Always handle this record by the edges and with extreme care to avoid groove damage.

2. Check to make sure your stylus is in good condition and is free from dust.

3. Carefully wipe the record with a lint-free cloth before and after use. Always keep it in its special dust-proof container inside the record jacket.

4. Each effect is separated by a spiral. To cue the desired effect, place the stylus gently on the spiral just before the proper band. The record can then be cued by letting the pickup arm play to the very beginning of the effect backing up half a revolution and then releasing the record at the proper time. Make sure that your turntable is clean and free from grit or else the sliding of the turntable under the stationary record will cause groove damage. Practice will perfect this technique.

5. Remove the arm carefully at the conclusion of each effect or fade the volume out.

6. It is important that each effect be played back at a volume reasonable for that effect. The actual sound level will, of course, be determined by the size of the room or hall, the type of effect in question, and also whether it is a background or a foreground sound. Your good judgment is your best guide.

IMPORTANT NOTICE! The sound effects contained on this album are the exclusive property of Authentic Sound Effects Inc. and its licensee, The Elektra Corporation. This album may be used without any additional permission or payment for public performance, theatrical presentation, home use, or radio and television broadcasting.

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Effects not otherwise credited were recorded by ELEKTRA's New York engineering crew under the supervision of Michael Scott-Goldbaum.



THE ELEKTRA CORPORATION
51 W. 51 ST., NEW YORK, NEW YORK 10019

RH 88

RH 89

ROBERT HALL



PRODUCTIONS

CAPT. NICKERSON AND THE TUG GASPEE · DROLL YANKEES 4

SIDE ONE ~ THE TUG GASPEE — YOU ARE ON A TUG BOAT IN PROVIDENCE HARBOR AS IT DOCKS A LUMBER SHIP UNDER THE COMMAND OF CAPT. NICKERSON.

SIDE TWO ~ CAPT. NICKERSON — A RECORDING MADE IN THE PILOT HOUSE OF THE TUG AS THE CAPTAIN TOLD OF HIS EXPERIENCES ON THREE AND FOUR MASTED SCHOONERS SAILING THE NEW ENGLAND COAST.

THE PHOTOGRAPHS BELOW ILLUSTRATE THE RECORD, BUT ARE NOT OF THE SAME SHIPS BECAUSE PETER KILHAM WHO DID THE RECORDING ALSO TOOK THE PICTURES, AND HE COULD NOT DO BOTH AT ONCE. THE COLOR PHOTOGRAPH OF THE GASPEE WAS TAKEN BY ALESSANDRO MACONE.

WHILE MAKING THE RECORDINGS PETER WAS THE GUEST OF THE PROVIDENCE STEAMBOAT COMPANY. OWNERS OF THE TUGS, AND THEIR ASSISTANCE TO HIM IN EVERY POSSIBLE WAY NOT ONLY MADE THE VENTURE POSSIBLE, BUT MADE IT A GREAT EXPERIENCE.

THE CREW OF THE GASPEE, SHOWN BELOW, ENTERED INTO THE RECORDING WITH GREAT ENTHUSIASM, AND SEVERAL OF THEM COULD BE THE SUBJECTS OF RECORDINGS THEMSELVES.

JIM WAS A DECKHAND ON FOUR-MASTERS, SOME WRECKED.

BILL WORKED ON OCEAN GOING STEAM TUGS.

CHARLIE HEARD THE WHINE AND THUD OF BULLETS ON HIGH POWERED CRUISERS RACING IN FROM THE THREE MILE LIMIT DURING THE TWENTIES.

IF YOU WANT TO HEAR ANOTHER YARN BY CAPT. NICKERSON SEND FOR "STORIES FOR GENTLEMEN" AN OFF-COLOR RECORD FOR MEN. OUR ADDRESS AND PRICE GIVEN BELOW.



PULLING. "THE BOW LINE TAUGHTENS AS FULL POWER IS APPLIED." SIDE ONE.



CAPT. NICKERSON. "THEY WANT YOU TO DO THIS WITH ONE BOAT, HUH?" SIDE ONE.



BILL DIAS, MATE. DREAMING OF THE OLD DAYS ON OCEAN GOING TUGS.



JIMMY NORRIS, DECK HAND. "HOLD HER AS SHORT AS YOU CAN JIM." SIDE ONE.

ASHLEY ATHERTON, CHIEF ENGINEER, ONE HAND ON THE THROTTLE, ONE ON THE REVERSING GEAR, LISTENS TO THE ENGINE ROOM GONG AS IT CLANGS ONCE ~ "AHEAD."





THE DOCKING PILOT RETURNS TO THE GASPEE AFTER THE SHIP IS SECURED. SIDE ONE.



CHARLIE GRAY, COOK. "MAYBE THAT OLD SLUSH WILL GIVE US A LITTLE SOMETHING TO EAT." SIDE TWO.



CONNIE OAKLAND, RIGHT, OILER ON THE GASPEE, MINSTREL OF THE SEA, SINGER ON SIDE ONE WITH CHARLIE GRAY.

(DOCKING THE COLLIER "BERWINDALE.")



PUSHING. "I HAVE GOT TO TURN THIS AROUND." SIDE ONE.

ADDITIONAL COPIES CAN BE OBTAINED BY SENDING $4.98 PLUS 30¢ POSTAGE TO DROLL YANKEES INC., BOX 2355, PROVIDENCE 6, RHODE ISLAND.



N&W Y6 Compound leaving Waynesboro, Va Side A, Sequence 3

THE SOUNDS OF STEAM RAILROADING

A sound basic to American living for more than one hundred years has faded and disappeared. Few young children today have ever seen a steam locomotive. Yet only a decade ago that marvel of living power was as much a part of daily life as the rising of the sun. The transition has come so quickly that most of us fail to feel this most significant change in our sound pattern. Subconsciously we think the steam engine is still with us. Sometimes we are annoyed at the toneless blatt! of the diesel's horn and the rasping racket of the monster's movement, but nostalgia does not come until we hear again all the myriad haunting sounds of steam as recorded here.

This disc is a memorial to an era that is gone. In that sense it is a sad series of sounds, a mournful requiem. But its playing brings real pleasure to those of us who had thought we would never hear the sound of steam again—the sounds associated with good happenings of the past, times well worth remembering.

One railway stretching across the Virginias into Ohio held to steam longer than the rest. The coal-carrying Norfolk and Western owned modern coal-burning locomotives built in its own shops So even in 1957 the old familiar sounds of steam were heard in Dismal Swamp and in the Piedmont, the Blue Ridge and the Alleghanies.

These recordings made by O. Winston Link along the Norfolk and Western in 1956 and '57, are not merely the noises of whistles and of rushing wheels. They embody *all* the multitude of steam sounds: Locomotives stopping, switching, breathing as they stand—and starting in a great glory of pandemonium. Station noises, brakes, coupler movements. Heavy coal drags conquering mountain grades and strings of varnish speeding into the far night

And there is remarkable change-of-pace in these recordings They range from the crescendo of a huge Mallet blasting off in "simple" to the soft sounds of mountain darkness with a ghost train afar off.

"The Sounds of Steam Railroading" is a collectors' item from the outset. It can never be reproduced.

SIDE A



1. In the far hills a fast freight cries into the night. Its rumble and roll grow louder and louder as it approaches Lithia, Va. Then its whistle blasts a crossing signal and there is massive uproar as its drivers crash by. Then: the steady clicking of car wheels as the merchandise train disappears into the southern hills. Locomotive is a Class Y6 compound articulated, southbound on the N&W Shenandoah Valley Line.



2. Far down in Roanoke Valley there is a faint whistle. Then nearer and nearer, stronger and stronger, the long coal extra climbs toward the summit of the Eastern Continental Divide east of Christiansburg, Virginia. It slams into Montgomery Tunnel, then skids in complaining discord as it approaches the west portal. The engineman gives two recognition toots as the giant Y6 2-8-8-2 clanks past the microphone with 150 empty coal hoppers returning to the Pocahontas field. Their wheels yet click on the rail joints as a passenger train passes downgrade on the near track with a breath-taking rush. It is the Norfolk-bound Cavalier with 13 head-end and passenger cars. As the sequence ends the wheels of the hopper cars still plod toward the mountain top. (Also see large cover photo.)

3. There is a variety, a symphony of seldom-recorded steam switching sounds here: bumps, clanks, screeches, hisses, rumbles, chuffs, pants and groans—each a discord in itself but blended to paint a complete nostalgic picture to the steam addict, the picture of a great locomotive working in a dark wayside yard. In the operation, south-bound time freight First 95 drops and picks up cars at Waynesboro, Virginia, junction point with the Chesapeake and Ohio. Then the locomotive rests, pumps air into the train. In slow climax its great drivers turn as it starts in simple, then changes to compound as it passes the recorder. The sound at its zenith is almost unendurable.
(See photo top left)

NOTE-*All photographs used on this jacket were made on the Norfolk & Western Ry. by O. Winston Link over a period of 3 years. The unusual quality of the night scenes was attained with custom built reflectors and power supply designed to synchronize cameras and flash bulbs over tremendous areas at night while the trains were in action! These recordings were made at the picture locations and in most cases the sequence is illustrated by the same train that provided the sound.*

Credits:

George Thom
Assistance in photography and recording

Ben Dulaney
N&W Ry—Copy

Salem Tamer
Layout and design of cover

O. WINSTON LINK RAILWAY PRODUCTIONS
58 East 34th Street, New York 16, N.Y.

SIDE B



1. Just as he has done for thirty years, "Buck" Stewart, train-caller of the old school, drones the departure from the Roanoke, Virginia station of early evening trains for the west and north. First is Number 3, *The Pocahontas,* which heads west through the coal fields to Cin-cin-nati and Chi-CA-go. Then comes Number 2, which travels up the Shenandoah Valley to Pennsylvania and Noo York. Background train sounds are from the tracks which run under the waiting room of the modern station



2. Over the friendly music of crickets, Number Two announces its arrival at Luray with the low, rich resonance of a full-throated whistle. The distant train is heard. Then the warning gong at the highway crossing sounds until the gate is down. With whistle and bell alive "the New York train" passes the roadway and slows beside the station platform. Any listener who has ever bid goodbyes at a rural station will recall the once-familiar sounds of the train halting, waiting and leaving—will hear again the sad, echoing cadence as it fades into the gloom.



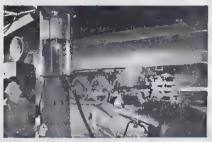
3. The crossing gate bell proclaims the arrival of a merchandise freight in Luray on a summer evening. He whistles, slows down for his portrait, whistles again as he picks up slack and hurries on southward. All the good remembered sounds of a passing steam train are here.



4. This short sequence accents speed: the quick thrill of the coming and going of a passenger express as it passes the same spot on the Alleghany grade over which the coal train in sequence 2, Side "A" took so long. The *Pocahontas,* roaring in and out of Montgomery Tunnel, is on its way over the mountain to the Ohio Valley, and no doubt about it.



5. A barking dog is silenced as a rushing merchandise freight speeds north through Vesuvius, Virginia with goods for New York and New England.



6. It is a quiet summer night in Vesuvius as children and dogs play, grown-ups idly talk amid country sounds. The night passenger train stops at a nearby signal until a freight is in the clear beyond. Then, its chime whistle moaning the traditional two long, one short, one loooong crossing blow, the K2 engine takes off into the night. A great glowing whistle blast as it passes the listener is the stirring climax of this enduring record. It closes with a signal from a distant freight and a soft obligato of crickets.

O. Winston Link © 1957

Sound Effects No.16
"DISASTERS"

BBC records & tapes
MONO/STEREO
BBC 22295

Side 1 **FIRE & EARTH**

Band 1	1. Heavy Fire Crackle	30"
	2. Fire (hoses playing)	45"
	3. Raging Inferno (falling masonry)	50"
	4. Ignition and Fire	17"
	5. General Purpose Rumble/Roar	35"
	6. Active Volcano (close perspective)	48"
	7. Erupting Volcano (mid-distant)	47"
	8. Erupting Volcano with Lava Whooshes	22"
	9. Rumble and Earth Crack	25"
	10. Earth Crack	11"
	11. Earth Shift	15"•
	12. Collapsing Roof/Wall	17"•
	13. Crash of Bricks	7"•
	14. Wood Crushed	11"•
	15. Falling Tree	11"•
	16. Shattering Glass	13"•

AIR & WATER

Band 2	1. Hurricane/Tornado	1'00"
	2. Ice Melting into Flood	48"•
	3. Tropical Storm	1'17"
	4. Thunderclap	24"
	5. Lightning Strike	3"•
	6. Torrential Rain	46"
	7. Flood Tide	50"
	8. Breached Dam	37"
	9. Flood Water Rising (interior)	41"

INDUSTRIAL/DOMESTIC

Band 3	1. Explosion (close)	6"•
	2. Explosion (distant)	6"•
	3. Explosion (liquid)	12"•
	4. Explosion (metal)	14"•
	5. Explosion (gas)	15"•
	6. Collapsing Mine Shaft	28"
	7. Falling Metalwork	18"
	8. Radioactive Burn	28"
	9. Chemical Leak	21"
	10. Escaping Gas	30"•
	11. Boiling Liquid	22"•
	12. Electric Shock	3"•

Side 2 **TRANSPORT**

Band 1	1. Storm at Sea Atmosphere (drowning)	1'02"
	2. Ship Going Aground	39"
	3. Plane Crash—Jet Exterior	36"•
	4. Plane Crash—Jet Interior	36"•
	5. Plane Crash—Piston Engine	12"•
	6. Train Crash	34"
	7. Road Accident—Vehicle strikes Pedestrian	29"
	8. Car Approach, Skid and Crash	19"•
	9. Car Approach and Crash	7"•
	10. Car Skid and Crash	8"•
	11. Brake/Metal Squeal	8"•
	12. Shattered Windscreen	4"•

ANIMAL

Band 2	1. Swarming Insects	47"
	2. Animal Stampede (grass)	51"
	3. Animal Stampede (broken surface)	53"

HUMAN

Band 3	1. Restless Crowd—growing anger	46"
	2. Riot	1'22"
	3. Fighting (no weapons)	38"•
	4. Stomach Punch—vocal reaction	1"•
	5. Stomach Punch	1"•
	6. Body Fall	2"•
	7. Furniture Crash	3"•
	8. Rifle Shots	9"•
	9. Machine Gun Fire—single burst	5"•
	10. Machine Gun Fire—several bursts	26"•
	11. Crowd Panic	1'05"
	12. Massacre	38"
	13. Reprisal Air Strike	1'57"

*DENOTES MONAURAL

RESTRICTION:— These recordings are for amateur use only. BBC Records should be credited in your programme or captions. For professional use, contact BBC Records, London, W1A 1AA.

Produced by Derek Goom

Sleeve design & illustration by Andrew Prewett

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Distributed by Gemcom Inc., P.O. Box 5087, FDR Station, New York, NY 10022

The effects on this recording are of those disasters that place the physical person at risk—the events which, all too often, provide the front-page story in our newspapers. Often occurring unpredictably, they are, even with due precaution, usually irresistible.

Most of the pieces in this collection are drawn from the inexhaustible BBC Sound Effects Library, but many have been montaged in stereo to provide the amateur film-maker or drama group with a repertoire to fit most contemporary disaster situations. To aid selection, they are divided into six main source groups, and the imaginative FX operator will be easily able to build additional sounds by simply copying on tape and mixing therefrom. Similarly, where a sound is too short for your requirements, it can be copied a few times and the tape joined up.

In realising this project, I would especially like to thank Studio Manager, Roger Charlton, who mixed the effects most reverently throughout, and Dick Mills of the Radiophonic Workshop, who, amongst other things, created the "Swarming Insects" (Side 2, Band 2) that have already had millions of trembling "Dr. Who" viewers itching in their armchairs!

May YOUR production spring equally to life!

Derek Goom

Side 1

1. March Marshal (Stereofect) ..... :16
2. March Nationalistic (Stereofect) ..... :21
3. Dramatic Bridge 1 04
4. Dramatic Bridge Short Version ..... :10
5. Latin Rhythm Track 1:16
6. Light Traffic 1 18
7. Teletype BKG with People 45
8. Bus Sequence
   (Bus arrives, stops, opens doors, people enter, doors close people pay, bus moves off) 35
9. Bus starts, Doors Shut, Bus Departs 24
10. Bus Arrives, Doors Open, People Depart, Bus Leaves 22
11. Bus in Traffic 35
12. Construction Site 1 00
13. Motorbike, Start, Leave, Return, stop ..... :38
14. City Presence ..... :48
15. Motor Scooter ..... :13
16. Motorcycle Cross Country Race ..... :55
17. Turnpike Traffic 30
18. Motorcycle Start & Leave 16
19. Motorcycle Approach & Stop ..... :09
20. Truck Sequence:
    (Truck stops at traffic light, idles, light changes, truck leaves) ..... :32
21. Trucks on Highway ..... :37
22. Pumping Gas ..... :33
23. Truck Start & Leave ..... :32
24. Dump Truck ..... :57

CREDITS

Produced by Robert W. Schachner
Sound Effects, World Music Service

sfx SOUNDEFFECTS

STEREOFECTS

The STEREOFECT concept is exclusive on Gateway's SFX Sound Effects Library. It adds another dimension to the use of Sound Effects.

In addition to volume and tone quality, sound has movement. Gateway's SFX Library provides the producer with the movement, where applicable; i.e., vehicles moving left to right or right to left.

If the STEREOFECT is to be used properly, a stereo phonograph is necessary. Then movement will take place between the two channels and the effect will automatically move in the direction indicated. If the effect is to be stationary, then use a monaural phonograph (or mono mode on stereo equipment) for playback.

Gateway Records' SFX Sound Effects have been collected from every corner of the globe by World Music Service. Great care has been taken to capture an authentic sound, but not at the risk of presenting an effect that does not "work". Our engineers have carefully edited each effect to provide you with a sound that will "sound" to the ear like the real thing.

Gateway Records' SFX Library is the most complete sound effects library ever to have been assembled on record (tape copies are available by special order). World Music Service Agents located in many countries around the world are continuously updating the W.M.S. Master Catalogue with new recordings. Additional volumes will be released on a regular schedule.

Each volume of the Gateway SFX Library has the exclusive "Soundex" to aid in the selection of the appropriate volumes of interest. The "Soundex" is in addition to the detailed indexing on the back of each album listing all the effects and their duration.

Isolated sounds are often taken for other sounds when placed in a different context, i.e., bacon frying may sound like a wood fire in the right context. Therefore, when selecting a sound, keep in mind the context in which it will be used.

Side 2

1. Space Music Rapid Tempo (Stereofect) .. 1:15
2. Space Bridge (Stereofect) 1:15
3. Music From India 1 30
4. Switching Bands on CB Radio 1:00
5. Switching Noise (Dial Turning) ..... :17
6. Mike Clicking In & Out 12
7. Switching Bands on CB Radio Faster 30
8. Broadcast Coming In and Fading Out ..... :07
9. CB Radio Static 14
10. Office BKG with Computers 40
11. IBM Sorter 40
12. Computer BKG 30
13. Electronic Counter 44
14. Electric Pencil Sharpener 39
15. Travel Alarm Clock Sequence 31
    (Clock Wound, Alarm Goes Off, Case is Closed)
16. Oscillator Frequency Sweeps 45
17. Wood Block Rhythms ..... :45
18. Guitar Effects ..... :45
19. Geisha Singing & Playing 1 10
20. Gagaku
    (Japanese Flute Music) 40
21. Telephone Effects Montage
    (Touchtones, Relays Clicking, Rings Dialing, etc) 1 15

CREDITS

Editing and Stereofects,
Vantage Records and Recording Co
Cover Design, Jim Nuti

Product of
Gillette-Madison Co.
P.O. Box 134 • Gillette, N.J. 07933
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Producers Guide
VOLUME 2/GSLP-4602

GSLP-4602
Gateway Recordings
World Music Service

REEL SIZE AND TIME CHART

REEL SIZE	½ mil		1 mil		1½ mil	
7½ ips						
	Ft.	**Min.**	**Ft.**	**Min.**	**Ft.**	**Min.**
5	1200	30	900	22	600	15
7	2400	60	1800	45	1200	30
10½	4800	120	3600	90	2500	60
15 ips						
	Ft.	**Min.**	**Ft.**	**Min.**	**Ft.**	**Min.**
5	—	—	—	—	—	—
7	2400	30	1800	21	1200	15
10½	4800	60	3600	45	2500	30
3¾ ips						
	Ft.	**Min.**	**Ft.**	**Min.**	**Ft.**	**Min.**
5	1200	60	900	45	600	30
7	2400	120	1800	90	1200	60
10½	4800	240	2500	120	3600	180

CASSETTES

	SIDE 1 TIME	SIDE 2 TIME	TOTAL TIME	FOOTAGE
C-15	7½ mins	7½ mins	15 mins	71
C-30	15 mins	15 mins	30 mins	141
C-60	30 mins	30 mins	60 mins	282
C-90	45 mins	45 mins	90 mins	422'

USING SOUND EFFECTS

SOME TIPS FROM THE PROFESSIONALS

(on Audio/Visual Production)

Here are some tips on the use and mixing of Sound Effects and music in an audio visual production. Sound Effects are a vital part of any audio visual presentat on Many precise and complex creative decisions must be made in order to ensure a professional and "slick" production.

Unrecognizable Effects

Can you think of a sound effect that immediately identifies a swinging pendulum? The narrator and script must help establish those effects that are too difficult to recognize by themselves. Of course, if pictures are being used, the task is much simpler.

Only When Necessary

Be sure a specific effect is necessary before you use it. For example, do you need the chirping of a Herron when the chirping of a common bird will suffice. A generic sound effect is less difficult to obtain (and a lot less expensive) than a rather, specific sound.

Pre-Mixed Effects

Sometimes it is necessary to pre-mix effects. This can be very time consuming and costly, but it adds to the quality of the production. Take, for example, a 19th Century Naval Battle in the middle of a hurricane. The effect would need creaking ships, cannon fire, wind, rain, and explosions. These effects would be "mixed" together to create the pre-mixed effect. The new "product" would then be inserted in the appropriate place as **one** effect.

Mixing Levels (SFX)

A proper mix is sensitive business. An effect serving as background to voices, maybe mixed too low and would be ind stingu shable or sound like a defect in the recor ding. On the other hand, an effect mixed too high can interfere with the spoken word. Some effects can become so disturbing that they draw the listener's attention away from the information being transmitted Practice will help and an objective opinion from someone out side the control room is always a good idea

Music

The creative decisions you make concerning music will have an effect on the esthetic value and final cost of your program. Can you imagine a troop of Italian soldiers singing a Japanese War song? A Jazz background to early English historical sequences? Music can set the tone and mood of your program. Don't allow the music to distract from that mood or from the information you are communicating

Mixing Levels (Music)

Just as mixing applies to sound effects, it applies to music. You must obtain the proper balance of music and voice. The music volume can be too high or too low and in both cases, it will distract from the rest of the program. Creative placement of music is another sensitive process. Will music be used only at the beginning or end of your program or will it be used extensively throughout the entire program? How many different selections will you use? Music placement and selection must be planned with full consideration to the entire program

Editing

The length of your music selections can be edited down or extended to fit the program. Of course, if the editing becomes extra ordinarily complex, it will add considerably to the time involved in producing the program (See Volume V - GSLP 4606 - Editing)

CRC

SOUND EFFECTS

VOL. 2

SIDE ONE

1. Foghorn :23
2. Caliope :30
3. Car passes, shifts :22
4. Buoy bell :23
5. Steam locomotive leaves :30
6. Train passing :31
7. Cash register-coins :07
8. Newsroom background 1:50
9. Car crash :10
10. Jalopy starts, pulls away :14
11. Farm tractor starts, pulls away :18
12. Open pop bottle & pour :15
13. Telephone rings :15
14. Door open & close :05
15. Dragster :10
16. Motorcycle :54
17. Cocktail party :53
18. Bus pulls away :16
19. Vacuum cleaner :40
20. Pour water into glass :05
21. Push-type lawnmower :37
22. Telephone dial & busy signal :20
23. Door buzzer :05
24. Stock exchange :54

SIDE TWO

1. Door chimes :08
2. Keys in lock :06
3. Screen door, open/close :08
4. Rain in city :46
5. Blizzard :59
6. Bull frog :17
7. Cat screams :22
8. Crowd roar :11
9. Police whistle :08
10. Church bells :14
11. Yule bells :23
12. Mission bells :37
13. Cork pop :02
14. Creaking ship :36
15. Ticker tape :26
16. Orchestra tuning up :30
17. Small plane taxiis :40
18. Frying food :40
19. Sleigh bells :22
20. Cable car (S.F.) 1:27
21. Swimming & diving :42
22. Bugler's charge :15
23. Hunting horn :11
24. Elephants :20

Playable on Both Stereo and Mono Equipment

F347

HOME MOVIE SOUND EFFECTS

AUDIO FIDELITY STEREODISC
DFS 7018

SOUND AND BACKGROUND MUSIC SYNCHRONIZING TECHNIQUES

Assuming that you have a film approximately 20 minutes long and for example, it is a favorite sequence you yourself filmed at the bullfights, use "La Virgen de la Macarena" (AF 1801—side 1, band 1) for the opening of the movie. This authentic bullfight music recording can be played continually during the movie as a low level background accompaniment. For a dramatically heightened sense of realism a taped copy of the bullfight crowd "ole" effect can be synchronized with the music and timed to coincide with exciting action in the arena.

Appropriate music and sound effects can generate suspense, excitement, mood and lend a dynamic dimension of you-are-there realism to home movies, and add immeasurably to the enjoyment of the viewer.

SIDE A:

1. JET TAKING OFF—How often—after seeing papa, mama, sister, brother or some more distant relative or friend off on a jet plane—have you wished you had something to capture in sound all the excitement engendered by the visual elements? Well, you need wish no longer. For here's something in jet sound that will do full justice to the fastest, loudest, swiftest and most memorable departure by that member of the family, friend or even your sworn enemy.

2. RACING CARS (Stars and Racing)—Your home movie library may not include any sequences of this thrilling and often hair-raising sport, but if it does, you're in. And if it doesn't you might like to use it in a satirical way: For example, for junior taking off on his kiddie car or tricycle; for sister making one of her early ventures on that two-wheel bike with training wheels; for father as he leaves the house in the early morning to catch the commuter's special; or for mother as she takes off on the super market shopping course.

3. BASEBALL CROWD—Whether you happen to have a few sequences of the Yankees or the Mets doesn't really matter. Here are some exciting sounds that capture the unique goings on at a baseball game. If you have nothing on file like the Yankees or Mets, perhaps you've got son's heroic efforts on the neighborhood sandlot. And lacking even this, you may be able to improvise by dubbing it in for some other episode on film.

4. HANDBALL GAME—The sounds of two persons playing handball is inimitable. Every echo—from the slap of the ball on bare hands to the bounce off the backboard—is as sharp to the ear as the visual picture would be to the eye. If you happen never to have filmed a handball game, try it and then use this sound sequence as backing for it.

5. BASKETBALL DRIBBLING—Chances are you're a push-over for basketball games—professional or amateur. If you are, and also happen to have some movie film sequences of a game, here's some splendid sound with which to dramatize this fast-moving sport.

6. TRAY OF DISHES CRASHING—If you've ever managed to catch your wife in an argument, here's some suggestive action in sound. You may find this difficult to use in just any film sequence, but if you do use it, you couldn't ask for better sound fidelity.

7. THUNDER AND RAIN—No movie maker with home equipment and amateur ability is apt to succeed in getting such accurate films as to show raindrops falling. But dark skies and wet streets will suffice to create the impression. Add this sequence of thunder and rain, and you have a realistic scene suitable for almost any situation.

8. RAIN ON PAVEMENT, DISTANT TRAFFIC—Here is a perfect accompaniment for that first day's visit to the city you were told always enjoys fair weather. Or, if you prefer, you can use this to point up the beauties of a woodland setting by way of satire, drawing attention to the contrast. If you have a "who-dunnit," like a London murder mystery or something similar, the sound will prove perfect.

9. & 10. HORSE RACE START AND FINISH—Here the sounds speak for themselves. This sequence, tense with the cheering of the crowd, the horses' hoofbeats and other attendant sounds, packs every bit of wallop except the excitement of a pay-off for a daily double.

11. BABBLING BROOK—This is an ideal mood painter for that summer picnic you might have taken the family on, or for any vernal setting that boasts a brook. If it isn't exactly perfect for the film sequence you've got, try mixing the sound with your own commentary.

12. LARGE CROWD APPLAUSE—You can use this for just about anything, from sister socking brother, or from your worst enemy slipping on a banana peel to a fitting accompaniment for a parading astronaut.

13. BULLFIGHT CROWD—Since this was recorded at an actual bullfight, we suggest you reserve this for only special use. The sequence contains crowd cries of *ole*, as well as crowds registering their disapproval of action in the bull ring by whistling and catcalls. If worst comes to worst and you have nothing else, you can always dub it in as accompaniment for a scene showing your mother-in-law or wife carrying a tray of china into the dining or living room.

14. PUBLIC FIREWORKS DISPLAY—Lacking a sequence of a fireworks show, you may have to use this for your son playing with his chemicals, for mother lighting daughter's birthday cake, or for father putting a match to his cigar. Remember that when you can't use the sound realistically, poking fun is just as good, if not better.

15. FIRECRACKERS—This is even better than the preceding sequence for chemical sets, birthday cakes and lighting cigars. It's also usable for festive occasions when you want to suggest firecrackers to heighten the merriment of the prevailing mood. In such a case you might want to mix the sound with your own commentary.

16. "BOINGS"—This is good for all kinds of "twangy" activities—including someone tying up a package, a horseman pulling the reins, a male member of the family tightening his tie, etc. You might even try it for mood effect when people register surprise by opening their eyes wide.

17. CAROUSEL BAND ORGAN—BARBARA POLKA—When the kids visit the park or are at the height of the birthday celebration, this is perfect for the mood. Of course, it's even more ideal if you have shots of the little ones whirling around on a carousel charger or having fun at the fair grounds or amusement park.

18. CALLIOPE—There's nothing like an authentic old steam calliope to lend realism to scenes taken at a circus, country fair, at the park carousel or anywhere that a typical American carnival spirit prevails. Turn it up full, and add your own commentary.

19. MUSIC BOX ARIA—If you have a singer at home, or if you film one outside the house, here's an appropriate accompaniment. Or perhaps if you've been lucky enough to catch a sequence of someone yelling in anger, this would be perfect by way of sardonic commentary. When it doesn't specifically fit some film sequence, it's fine for background.

20. SHOVELING SNOW—You're almost certain to have this in your film library. And if you haven't, chances are that you'll be tempted to get it this coming winter when weather conditions permit.

21. WALKING IN SNOW—In this sequence the "crunch, crunch" of footsteps breaking the crust of the snow are unmistakable. Here's ideal backing for those winter scenes taken with the family in the country or showing ski centers at the height of winter activity.

SIDE B:

1. BABY CRYING—You're certain to have a film sequence of someone in the family at a tender age. And if not, try it for your or someone else's pet. Here's a sure-fire stock item that can be used in many ways.

2. BABY SNEEZING, LAUGHING, PLAYING—This, too, is perfect for those shots of the little tyke. If you haven't any shots of a tyke, perhaps you've got some of a tycoon. It'll work well, if you just add a few of your own comments.

3. SEA GULLS, STATEN ISLAND FERRY—This is great for shots of ships, fishing boats, almost anything marine. If you can't use it full, try it for background effect.

4. TROPICAL BIRDS—For that cruise you took, for the sequences at the beach, for shots of birds in flight this is ideal. It's just the right material for your family travelogue.

5. SEA LIONS—Here's some convincing sound for that sequence you filmed at the zoo. Or, if you've ever shot crowds on Times Square or in the main street of your home town on New Year's Eve, try it for size.

6. DUCKS AND GEESE. This, also, is excellent for a zoo sequence, providing you've got a few of the creatures in your film. If not, try to use it in a humorous way.

7. PIGEONS—The same goes for this, which is fine for park sequences, especially as background sound.

8. PUPPIES IN PET SHOP—The real thing is the best visual sequence with which to use this sound. If you've been lucky enough to catch a group of puppies in the street or in someone's house, it will do splendidly.

9. CATS AND KITTENS, ANIMAL POUND—Here again, if you haven't got the real thing, this is probably best used for editorial comment. You might have a shot of Fido and, while commenting on his or her habits, make some reference to the cat and dog pound.

10. PUPPY CRYING—This should be easy to match up against that cuddly creature you have or once had in the house. If junior has a stuffed one, it will do almost as well.

11. CRICKETS (Outdoors)—This is an effective background for country scenes, especially in the late afternoon or at night. It's also good for night scenes taken indoors but with the windows open. Lends an atmosphere of mystery to the mood.

12. BEEHIVE—This is good for beehives or for crowd scenes in urban areas. Anything you have which is marked by lots of activity could be suitably dramatized by this sequence.

13. MULE TEAM—You may have to use this only for a team of horses, mules or other work animals on the job, unless you're lucky enough in getting a male member of the family in the act of lifting some heavy load, like a packing box, a suitcase or a piece of furniture.

14. DOOR CLOSING, OPENING, SLAMMING—This hard-to-find sequence of sound will do much to bring some emotion into those scenes of members of the family or friends coming and going in the house or wherever the locale may be.

15. DOOR CHIME—We mentioned this in the introduction to these notes. It's the perfect opener, of course, for that sequence of that certain party coming through the front door.

16. NEW YORK CITY TRAFFIC SOUNDS WITH POLICE CAR—We suggest that you use this only for those scenes in the big city. It's better for American cities than for European or others, since the police car is typed.

17. CUCKOO CLOCK—If you've got any shots of such a clock, this is perfect, of course. If you haven't you might try to use it in a humorous vein, perhaps as commentary on some amusing character.

18. MODEL T FORD—You'll have a really tough time finding the real thing to film, unless you visit an antique car fair. But you might try using this to accompany the new car sequences you've got. It'll sound very impressive.

19. SURF—The sound here is very effective, and will serve as a fine accompaniment for anything you have in the way of ocean shots (excepting those on a quiet sea, sailing, fishing, etc.).

20. OCEAN LINER WHISTLE BLASTS—This will give you just as much nostalgia as the sound of that champagne that bubbled when you visited the ship and saw those people off. It's great for any liner of respectable size.

21. POP BOTTLE OPENING AND POURING—This may not be just right for accompaniment to a New Year's celebration, but it's good with any film sequences that suggest thirsty people. And chances are that you've got a few scenes showing junior getting out a bottle of pop and enjoying same.

Suggested Audio Fidelity records for background music:

AFLP 1801—BRAVE BULLS—for bullfight sequences.
AFLP 1919—JOHNNY PULEO AND HIS HARMONICA GANG, WESTERN SONGS—for out west travel film.
AFLP 1962—BEST OF THE DUKES OF DIXIELAND—for New Orleans sequences or any gay party sequence.
AFLP 1816—FIESTA EN MEXICO—for any Mexican travel sequences.

Write to Audio Fidelity for their catalogue for Hawaiian, Middle Eastern, French, Italian, also military marches, bagpipes, calliope, etc., sequences.

We welcome your suggestions as to any sound effects you would like to see recorded by Audio Fidelity.

TECHNICAL DATA (RIAA)

Total Frequency Range Stereophonic Recording

This High Fidelity Stereophonic Recording was produced featuring the Frey Stereophonic Curtain of Sound® technique.

When heard on a balanced playback system, the elements or musicians on the recording will be reproduced in the exact locations, directionally, as at the original performance. This original, positive technique to produce a pure, true stereophonic effect so that the instrument or elements of the recording are perfectly relocated as to direction of sound is an Audio Fidelity development and is true stereophonic reproduction.

This recording was made on an Ampex 350 with special electronic circuitry, using Telefunken, RCA, and Electrovoice microphones. The masters were cut with an automatic Scully Record Lathe mounting a Westrex 45-45 cutter with special feedback electronic circuitry driven by custom 200 watt amplifiers.

Precision mastering was done so as to achieve maximum stylus velocity consistent with minimum distortion, resulting in the ultimate in channel separation and realizing the greatest possible signal-to-noise ratio.

While the total frequency range of 16 cps to 25,000 cps on this record may not be within the range of ordinary human hearing, nevertheless inspection of the grooves with a microscope will show the etchings of the upper dynamic frequencies. It is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "Studies in HIGH FIDELITY STEREOPHONIC sound" we have gone to these extreme electronic lengths.

Although any 33⅓ RPM stereophonic record playback equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recording may be enjoyed to its utmost.

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10 KC

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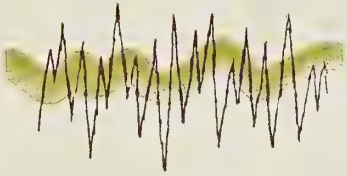
PANORAMIC **STEREO** PANORAMIC

SMP-7-ST

AUTHENTIC

SOUND EFFECTS SAMPLER

A SOUND DEMONSTRATION ALBUM



ESPECIALLY SELECTED FROM ELEKTRA'S COMPREHENSIVE LIBRARY OF THE MOST SOUGHT AFTER SOUND EFFECTS.
BRILLIANTLY RECORDED!

IDEAL FOR THEATRE GROUPS, HOME-MOVIE ENTHUSIASTS, RADIO AND TV STATIONS, SLIDE SHOWS, INDUSTRIAL PRESENTATIONS, PARTIES, SOUND BUFFS, and many others.

A PERFECT TEST FOR ANY HIGH-FIDELITY SYSTEM

- MACHINE GUNS
- TELEPHONE RINGS FIVE TIMES
- PLATE GLASS SMASHING
- PING-PONG
- FIRE ENGINE PASSES WITH BELL CLANGING
- STEAM LOCOMOTIVE
- JET FIGHTER FLYBY
- BACON FRYING
- ETHEREAL SPACE SOUNDS
- PILE DRIVER
- NIAGARA FALLS
- IBM ELECTRIC TYPEWRITER
- NEWS PRESSES, HIGH SPEED
- HACKSAW
- PRIZE FIGHT, LARGE ARENA
- CAR SKID AND CRASH
- POP BOTTLE SEQUENCE
- STEAMSHIP BLAST
- SURF
- CRICKET BACKGROUND
- PINBALL MACHINE
- BOWLING SEQUENCE
- SHOOTING GALLERY
- DENTIST'S DRILL
- TEA KETTLE SEQUENCE
- GRANDFATHER CLOCK STRIKES TWELVE
- TROLLEY CAR
- GONG, SEVEN STROKES
- CAROUSEL
- STAGE COACH PASSES
- TIRE PUMP
- COAL TRUCK UNLOADING

SOUND EFFECTS SAMPLER

NOTE: In order to minimize surface noise and to insure the widest possible dynamic range, these sound effects have been recorded at maximum level. To achieve realism, it is important that they be played back at a volume appropriate for each effect.

SIDE ONE

MACHINE GUNS *:40*

TELEPHONE RINGS FIVE TIMES *:29*

PLATE GLASS SMASHING *:02*

PING-PONG *:29*

FIRE ENGINE PASSES WITH BELL CLANGING *:21*

STEAM LOCOMOTIVE — *hiss of steam, chugging start, leaves station, fades (recorded by O. Winston Link, used by permission) 1:07*

JET FIGHTER FLYBY *:10*

BACON FRYING *:39*

ETHEREAL SPACE SOUNDS — *(created and recorded by MP-TV Services Inc.)* *:55*

PILE DRIVER *:29*

NIAGARA FALLS *:35*

IBM ELECTRIC TYPEWRITER — *rapid typing; features those sounds peculiar to electric machines such as rapid spacing and carriage return 1:07*

NEWS PRESSES, HIGH SPEED — *(recorded at N.Y. Daily News)* *:47*

HACKSAW *:18*

PRIZE FIGHT, LARGE ARENA — *the warning buzzer, the bell, the wild cries of the crowd, the final bell 1:36*

SIDE TWO

CAR SKID AND CRASH *:16*

POP BOTTLE SEQUENCE — *ice is placed in glass, pop bottle is opened, liquid pours and fizzes. Play back at low volume :47*

STEAMSHIP BLAST — *(recorded by Hal Johnson)* *:12*

SURF — *can be used as either heavy or light surf effect, depending on amplifier volume setting (recorded by Hal Johnson) 1:02*

CRICKET BACKGROUND *:33*

PINBALL MACHINE *:41*

BOWLING SEQUENCE — *ball rolls down alley, hits pins. Second ball follows to pick up spare (recorded at Squire Bowling Center, Great Neck, Long Island) :17*

SHOOTING GALLERY — *(recorded at Bobsled Shooting Gallery, Coney Island)* *:21*

DENTIST'S DRILL — *also features sound of water running in background* *:35*

TEA KETTLE SEQUENCE — *whistle builds and fades* *:56*

GRANDFATHER CLOCK STRIKES TWELVE *:22*

TROLLEY CAR — *rider's perspective* *:45*

GONG, SEVEN STROKES *:29*

CAROUSEL *:37*

STAGE COACH PASSES *:16*

TIRE PUMP *:33*

COAL TRUCK UNLOADING *:50*

THE ELEKTRA CORPORATION
116 W. 14th St. New York, N. Y.

about this record

AUTHENTIC SOUND EFFECTS are just that, sound effects meticulously recorded from life by the expert engineering staff of Elektra Records. To properly capture the nuance of each sound, a wide array of equipment was used, all of it modified to our specific requirements. Yet, we did not go out of our way to load the Elektra recording van down with impressive-looking but inefficient gear. Each recorder and microphone was carefully matched to each individual effect, with simplicity and flexibility our guiding principles. At every step of production, extensive quality-control measures have been rigidly enforced to insure a technically perfect recording that encompasses the full range of human hearing. Playback equalizers should be set to the RIAA curve.

some helpful hints in using this record

1. Always handle this record by the edges and with extreme care to avoid groove damage.

2. Check to make sure your stylus is in good condition and is free from dust.

3. Carefully wipe the record with a lint-free cloth before and after use. Always keep it in its special dust-proof container inside the record jacket.

4. Each effect is separated by a spiral. To cue the desired effect, place the stylus gently on the spiral just before the proper band. The record can then be cued by letting the pickup arm play to the very beginning of the effect backing up half a revolution and then releasing the record at the proper time. Make sure that your turntable is clean and free from grit or else the sliding of the turntable under the stationary record will cause groove damage. Practice will perfect this technique.

5. Remove the arm carefully at the conclusion of each effect or fade the volume out.

6. It is important that each effect be played back at a volume reasonable for that effect. The actual sound level will, of course, be determined by the size of the room or hall, the type of effect in question, and also whether it is a background or a foreground sound. Your good judgment is your best guide.

IMPORTANT NOTICE! The sound effects contained on this album are the exclusive property of Authentic Sound Effects Inc. and its licensee, The Elektra Corporation. This album may be used without any additional permission or payment for public performance, theatrical presentation, home use, or radio and television broadcasting.

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Effects not otherwise credited were recorded by ELEKTRA's New York engineering crew under the supervision of Michael Scott-Goldbaum, assisted by Gayle Charette, John Gibbs, Barbara Weber, Steve Safion. The recording was done exclusively on specially modified Ampex tape equipment using Shoeps microphones exclusively.



complete sound effects catalog enclosed

SOUND EFFECTS: VOL. 9

AUDIO FIDELITY RECORDS DFS 7046 – STEREO
Playable on stereo and mono phonographs.

Sound can be a genuinely exciting experience if it is heard under the proper conditions and circumstances. Most sounds, of course are rarely heard in isolated form. They are generally heard along with all sorts of interferences, the result being that they are either diffused or distorted or both. And yet every sound has its own story to tell. Heard in pure form, without dilution by other sounds, every sound, whether it happens to be a nuclear explosion or the squeak of a mouse, can conjure up an image of its own.

When was the last time you *felt* a sound? Probably when that fire engine passed as you were going to work, or when the neighbor's baby awakened you on a Sunday morning hours before dawn, or when the subway screeched as it rounded a curve. But actually, most every sound, especially when it is heard in isolated form, *is* felt, if most times only unconsciously.

And sound can have height and depth, breadth and thinness. It can be soft or loud, superficial or penetrating, prolonged or brief in duration, sudden or anticipated. Whichever it may be, when you hear it as you do in this recording, captured in its purest form, sound does indeed become an exciting and meaningful auditory experience.

Then, too, sound brings all kinds of associations. A train whistle can bring back childhood days when you took the sleeper to summer camp and sat up half the night giggling with friends. A door slamming may recall the first time you ran away from home and got no further than the candy store around the corner. Water running in a bathtub could recreate those dreaded Saturday nights when the very thought of a bath was like facing torture. Hearing an audience's applause at a theater might, by inversion, remind you of the time you played a role in a school play and forgot your lines, plunging the auditorium into deadly silence. Listening to the purr of an air conditioner could bring back nights of suffering endured in the course of a summer heat wave.

In the old days radio sound men were forced to resort to a "bag of tricks" in order to produce certain sounds. There was tin for creating an effect of thunder, cellophane for suggesting eggs frying in a pan; a small door on rusting hinges that sounded like a regular sized door; a series of loose blocks to give the impression of marching feet; suction cups to simulate horses hoofs; a wind machine to reproduce the sound of a storm; mimicry or elaborate devices to suggest the sound of an animal.

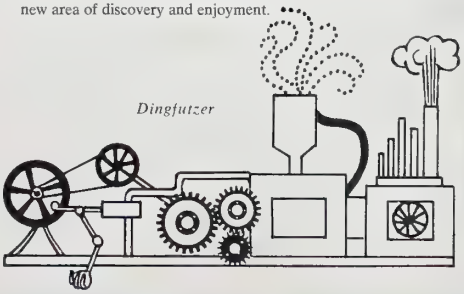
But times have changed. Today, through the magic of high fidelity amplification, sounds can be captured *naturally* and many subtleties of sound can be fathomed that once were out of range.

None of the sounds you will hear in this album are artificial or contrived. Armed with a portable, battery powered tape recorder which enabled him to get close to many sounds that would not otherwise have been accessible, engineer William Hamilton, set out to compile a collection of *actual* sounds that would not only be of service to sound men and audio buffs, but of interest to most anyone with ears. He has succeeded admirably in producing an album which is not only first rate as a "sound effects" recording, but entertaining as well.

Hamilton recorded most of these sounds on the streets of New York City, in rural Woodstock, New York, and in his own apartment building. And he recorded them not with the cold ear of a technician, but with a genuine feeling for the mood and the story they convey. *City Park – Softball, Building Sight – Noon,* and *Wedding Convoy* (not suitable, incidentally for use as a traffic jam – the cars, listen carefully, are moving), are small scenarios. In *Country Road: Car 1, Walking In Leaves* (those are children's footsteps), *Tree Frogs, Running On Stubble, Walking On Stubble, Dragging Power Motor, Mountain Stream: 1, Wooden Cart,* and *Country Road: Car 2,* you not only hear the country, you can fairly *smell* it! Moreover, there is much humor in this album – sounds can be very funny. Listen to *Horse Eating Oats, Bull Frogs, Playground – Children At Sprinkler* (recorded, "Jingle Bells" notwithstanding, in July). There are astonishingly well recorded sounds of machines included in this album as well; e.g., (phonograph record) *Packaging Machine: Collator, Dingfutzer, Electrocardiograph, Elevator Control System: 1,* (phonograph record) *Packaging Machine: Shrink-Wrapper, Elevator Interior,* and an abridged version of the full cycle of a washing machine: *Washing Machine: Start, Fill, Wash* and *Washing Machine: Rinse, Spin, Stop.* Hamilton also captured a number of novel miscellaneous sounds with brilliant fidelity. *Sweeping Broken Glass, Nailing Roof Planks, Subway Train Interior, Child's Wagon, Old Cash Register, Elevated Train Platform,* (subway) *Turnstiles 1* (the old-fashioned, heavy type of turnstile which is currently being phased out), a *Record-Pressing Plant* (a general "view" across the shrink-wrapper to other machine sounds in the cavernous room).

With but several exceptions the sounds you will hear in this album are of a common, everyday variety; most everyone has heard them. It would, however, make a better than good parlor game to see if these sounds, removed and isolated from the domestic or rural or city street contexts from which they originate, can be quickly and accurately identified. It is very likely that most people will have more than a little difficulty recognizing many of these sounds because, involved in daily activities, they have never really *listened* to them.

But an expertly conceived sound effects recording such as this one can make you aware of sound in a way in which you have never seen before, and open up a whole new area of discovery and enjoyment.



Dingfutzer



Walking In Leaves

SIDE 1

1. WASHING MACHINE: START, FILL, WASH, 1:25
2. COUNTRY ROAD: CAR 1, :24
3. PACKAGING MACHINE: COLLATOR, :33
4. SWEEPING BROKEN GLASS, :48
5. HORSE EATING OATS, 1:05
6. CITY PARK: SOFTBALL, 1:47
7. NAILING ROOF PLANKS, 1:13
8. WALKING IN LEAVES, :44
9. SUBWAY TRAIN INTERIOR, 1:23
10. CHILD'S WAGON, 1:05
11. DINGFUTZER, 1:25
12. BUILDING SITE: NOON, 1:15
13. ELECTROCARDIOGRAPH, 1:38
14. ELEVATOR CONTROL SYSTEM 1, 1:02
15. OLD CASH REGISTER, :5

SIDE 2

1. ELEVATED TRAIN PLATFORM, 2:01
2. TREE FROGS, :37
3. WEDDING CONVOY, 1:00
4. PLAYGROUND: CHILDREN AT SPRINKLER, 1:17
5. RUNNING ON STUBBLE, :19
6. WALKING ON STUBBLE, :12
7. PACKAGING MACHINE: SHRINK-WRAPPER, :32
8. TURNSTILES 1, :59
9. DRAGGING POWER MOWER, :31
10. MOUNTAIN STREAM 1, :50
11. RECORD-PRESSING PLANT, :35
12. WOODEN CART, :46
13. ELEVATOR INTERIOR, 1:10
14. BULL FROGS, :52
15. COUNTRY ROAD: CAR 2, :29
16. WASHING MACHINE: RINSE, SPIN, STOP, 3:48

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Executive Producer: HERMAN D. GIMBEL *Engineering:* WILLIAM HAMILTON *Art Director:* RHEA ATKINS

Engineered by:
Bob Breault

T 5050

tower

Excuse Me!

Produced by:
Miss Millie

THIS MONOPHONIC, MICROGROOVE RECORDING [illegible] PLAYED ON MONOPHONIC OR STEREO PHONOGRAPHS. IT WILL NOT BECOME OBSOLETE. PRODUCED IN ACCORDANCE WITH THE MOST DEMANDING STANDARDS OF [illegible] AND [illegible] IT WILL REMAIN THE SOURCE OF EXCELLENT SOUND.

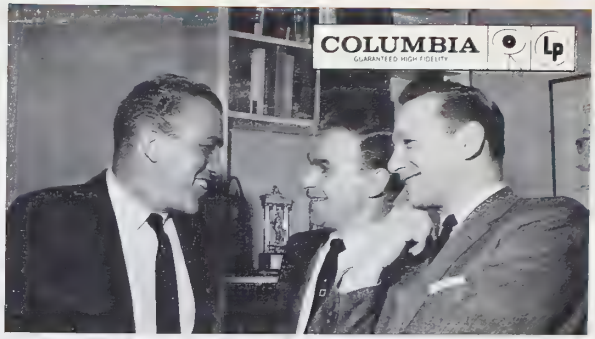
Ever Wonder How the Famous People of Movieland, T.V. And Radio Sound When Doing The Naughtiest And Bawdiest of Limericks Lines And Rhymes? Or What It Would Be Like To Hide And Listen To Their Livid Patter And Chatter When The Censor Is Nowhere Around?

Well, Here - Through The Cleverest of Hidden Mike Techniques And Mimicry You Can Hear The Actual Simulated Voices of The Top U.S. Personalities Doing the Howlingly Hilarious And Shockingly Sophisticated Stories That Are Told Behind-The Doors of the Front Offices of Entertainment!

Borderline Records

CL 1435

WAYNE AND SHUSTER



"A SHAKESPEAREAN BASEBALL GAME" "I WAS A TV ADDICT" "RINSE THE BLOOD OFF MY TOGA" "FRONTIER PSYCHIATRIST"

music composed and arranged by Johnny Dobson Frank DeVol and his orchestra

Have you heard the one about the Roman (circa 100 B.C.) who walked into a café on the Via Appia and ordered a Martinus?

"You mean Martini," said the bartender.

"If I want two I'll ask for them."

This slightly highbrow barroom joke, sprung by Wayne & Shuster on their first appearance on "The Ed Sullivan Show," has by now traveled coast to coast and back. It is just one gust of a refreshing gale of humor blowing steadily down from Toronto, where Canada's top entertainers live three out of every four weeks—that is, when they're not in New York cooking up a storm for Ed Sullivan.

With a dozen or more Sullivan shows a year since their first appearance in May 1958, and six hour-long spectaculars of their own each year for the CBC network, they refer to themselves as commuters, and are still amused when they recall the slight trepidation they experienced when Ed invited them down for the first time. They'd heard that the average age of TV viewers in the United States was conservatively estimated at twelve, and wondered if that might mean juvenilizing their jokes and skits.

"Look, I hired you guys to act like Wayne & Shuster, not like somebody else," said Sullivan, who had engaged them on the basis of kinescopes of their Canadian shows and wanted W&S full strength. "I think it's great stuff. Do it your way."

Sullivan meant what he said, gave them a free hand, and has never reneged or regretted it. In fact, Wayne was so impressed by the confidence expressed in those four words—"Do it your way"—that he had them inscribed on a silver disc which he carries about with him at all times.

The critics seconded Sullivan's choice. John Crosby called them "exponents of literate slapstick"; Jack O'Brian, "a fine brace of artful lunatics . . . the best new comedians in television"; fellow comedians, "subliminal comedy with a message."

Their inimitable sense of the outrageous is a unique combination of sophisticated humor in a slapstick style, written, produced, and executed by themselves, thus putting them at a distinct advantage over run-of-the-mill gagsters. The overall idea disciplines their funnybones. "No matter how excruciatingly funny a joke may be, if it doesn't fit in with the theme, we won't use it."

In their more than twenty years of collaboration, they have never had a quarrel, and still observe regular nine-to-five working hours. Though they live only a block apart, social contacts are kept to a minimum. "We'd only talk shop," they explain. At work in Shuster's library, "we're like a couple of accountants who can't arrive at the same balance. We work from a series of roughs. One of us gets an idea and punches it out on the typewriter. We try acting it out. If we like it, we use it. If not, we rewrite, add, cut, switch . . . it's hardly ever the same thing we began with."

As Canada's best-known entertainers, they have won nearly every radio and TV award in that country, write a syndicated newspaper column called "The World of Wayne & Shuster," and have a standing offer from Ontario's Stratford Shakespeare Festival to play the twins in "The Comedy of Errors."

The world of Wayne & Shuster began at age fourteen, when the alphabetical seating arrangement in high school threw them fortuitously together. Soon they joined the same Boy Scout troop and pooled their talents to turn out a fund-raising play which netted a total of $40. Encouraged by the artistic and financial success of their first venture, they followed it up with several shows for the school's dramatic club. Next they tried their hand at a revue, for which they wrote the script, lyrics and music. "Because of our predilection for Gilbert and Sullivan," they recall, "there was a natural similarity between our efforts and theirs."

The collaboration continued through the University College of Toronto University, where they majored in English, wrote for "The Varsity," the college paper, and read the classics, "never thinking seriously of careers as comics." But an advertising man happened to see one of their college musicals and signed them up to do a radio show called "Wife Preservers," which provided a wealth of uproarious misinformation to housewives. Before long they had a daily morning show, and within a year an evening show on the CBC network called "Co-eds and Cut-ups."

With only half the required credits for their Master's Degrees ("We had the M, but not the A"), they joined the Canadian Army in 1942, toured the country with the Canadian Army Show (modeled on Berlin's "This Is the Army"), for which they wrote music, lyrics and book, and in which they starred. Their troupe was the first entertainment unit to enter Normandy after D-Day. In a cave near Cannes they gave five performances a day to an audience of 800 men. "We knew if the men could survive us they could survive anything," says Wayne.

After performing throughout Europe on the heels of advancing Allied troops, they were demobilized in 1945 and immediately commissioned to write the "Johnny Home Show," which dispensed valuable advice to returning servicemen in humorous doses. The show won them an award, brought them to national attention, and led to several radio contracts.

They made their first television appearance in 1950 on CBS, thus becoming the first Canadian comedians to appear on American TV. Soon after, they signed a four-year contract for a CBC Trans-Canada radio show. In 1954 they made their Canadian TV debut with the once-monthly "Wayne & Shuster Hour." The following year they gave up radio in order to double their television appearances. By the time they had toured Korea and Japan in 1953, and had given several hour-long spectaculars in England, the United States began to pick up its ears at rumors of Canada's zany twosome. When Ed Sullivan heard about them, he roused them from bed with an early morning call to discuss a "precedent-shattering contract" of 26 weeks.

No greasepaint family tradition explains their natural aptitude for the stage and intelligent gaggery. Johnny Shuster's father was a projectionist in a movie house, with no yen whatever to get behind footlights. Frank Wayne's father manufactured ski clothes, wrote French business letters to Quebec clients, and Hebrew poetry in his spare time. W&S *fils*, on the other hand, are such constant companions of the comic muse that conversations with them have a way of slipping unobtrusively into lines from one of their inventive spoofs, or setting off improvisations on a new one.

"Devoted to enjoying life in Canada," they are quick to point out that they live ten minutes from Toronto, twenty minutes from the airport, and ninety minutes from New York. Johnny is an ardent hockey fan in winter, a fisherman in summer, when not sailing his Lightning class sailboat crewed by his family—Bea, his wife, Michael, 12, James, 9, and Brian, 7. Frank enjoys golf and skating with his wife, Ruth, and children, Rosalind, 13, and Stephen, 10.

This album marks the recording debut of Wayne & Shuster. The four skits included (from a repertoire of more than one hundred) are among the most popular from their appearances on "The Ed Sullivan Show." They are assisted by seven supporting actors, though on occasion they have used as many as twenty-five.

"A SHAKESPEAREAN BASEBALL GAME"

This hilarious account of North America's favorite sport is a good example of the lengths W&S go to in establishing the authenticity of their material. Preparation included reading almost every play Shakespeare wrote, visits to all three Stratford Festivals (Canada, England, Connecticut), and weeks of Shakespearean conversations at home to assimilate the vocabulary, idiom and metric style. The result was so successful that requests for copies of the script continually pour in, especially from high school and college teachers anxious to prove to students that Shakespeare is not mumbo-jumbo to anyone who will take the trouble to listen.

"I WAS A TV ADDICT" dramatizes that most modern of modern ailments—TV hypnosis—in first-person, true-confession style.

"RINSE THE BLOOD OFF MY TOGA"—an unforgettable reenactment of the death of Julius Caesar, written in the hard-boiled manner of Mickey Spillane.

"FRONTIER PSYCHIATRIST" is best described in their own words—"an adult western to end all adult westerns." Bad guys are merely maladjusted, and the couch replaces the gun.

Supporting actors include John Griggs, Bill Lipton, Lester Rawlins, Paul Kligman, Ben Lennick, Sylvia Lennick, and Bob Dryden.

—WARREN COX

The selections, published by Show Tune Music Co. (BMI), are followed by their timings

SIDE I: A Shakespearean Baseball Game—10:33; I Was a TV Addict—10:45. SIDE II: Rinse the Blood Off My Toga—12:50; Frontier Psychiatrist—3:20

This Columbia High Fidelity recording is scientifically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a new stereophonic system, this record will play with even more brilliant true-to-life fidelity. In short, you can purchase this record with no fear of its becoming obsolete in the future.


Arc
607
HIGH FIDELITY • LONG PLAY
THE WORLD'S WORST JOKES
AL BOLISKA
Neil Reuter

THE WORLD'S WORST JOKES

AL. BOLISKA AND BILL BRADY

Arc

A607



Gordon Sinclair

"Bunk Hokum!"
The ace assortment of groaners I've ever heard, man or boy. Garbage!
...At least it's clean! Try it for size, man
...And all the best.



'His Worship' Mayor Philip Givens

"Civic Pride" has always been part of the personality of Toronto. We are however, just a little bit ashamed that this album by Al and Bill was produced in our town: How Toronto continues to flourish despite the Garbage dispensed here is beyond any comprehension.



Pierre Burton

. . . "Shameful" . . .
A collection of corn I first failed to laugh at as a curly headed boy in the Frozen North.



Bill Brady

Bill Brady is a natural match for Al, Boliska. Schooled in the "old" radio tradition of the cupped ear and patently mellow tone, Bill has seen practically everything in his climb up the ladder as morning man on a half dozen Ontario stations. Bill Brady is currently with CFPL in London, Ontario, where his popularity with local listeners knows no bounds. Bill has done extensive TV and radio work in large and small markets, and is regarded as one of Canada's sharpest wits.

Al Boliska - "great!" - funny as all get out . . . . . the wife and I split our sides!

Joseph P. Gratz,
Butcher-Danforth Ave.

This album is dedicated to anyone who has ever told a corny joke and been given the raspberry by his friends for it. In a way, it is a tribute to this kind of person, because Al Boliska not only gets away with doing this every morning, but he gets paid for it. The funny thing is, scores of people actually enjoy it.

This is only part of the phenomena that is Al Boliska, jovial and personable morning man on Toronto's CKEY. A native of Montreal and of Hungarian descent, Al was once rejected by the CBC as not having a suitable voice for announcing. Now he not only commands Toronto's largest audience, but he appears on Toronto CBC-TV as host of the entertaining show "ON THE SCENE".



Al Boliska

Al Boliska is currently morning man on CKEY Toronto, and appears on this album through the courtesy of his wife "Fury".

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MJS—67

MADE IN CANADA

stereo

LST-7596

SKILES & HENDERSON

DO IT, DO IT, DO IT!



side one

Milestones In History
I Left My Heart In San Francisco
Do It, Do It, Do It!
Winchester Cathedral

side two

Haunted House
Engines And Injuns
Jack In The Box
Kind Of A Grin-In
Things You Hear
Hello, Dolly!





Public performance clearance—ASCAP

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Liberty Records Inc
Entertainment from Transamerica Corporation

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Engineers: Bruce Ellison and Dino Lappas
Art Direction: Woody Woodward
Design: Gabor Halmos
Cover Photography: George Jerman

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75 ROCKEFELLER PLAZA, NEW YORK, N.Y. 10019
TELEPHONE: (212) 484-6000
CABLE ADDRESS: ATCOMUSIC
TWX 420275

Dear Music Friend -

When Julian Lennon played the last concert on his "The Secret Value of Daydreaming" tour, it marked the end of a three-year cycle that had seen him rocket from relative anonymity to his status as a most successful young artist. He had spent those three years almost exclusively in the proverbial studio-tour-studio pattern. All this, plus the demanding promotional activities that accompany the making of popular music, had left Julian desperate for some time to relax and regroup.

After a year of travel, Julian settled down in Montreux, Switzerland and found himself back at the piano again. When he realized that he was starting to build up a selection of songs, he decided it was time to bring in some friends. Julian flew in Justin Clayton, his longtime guitarist and writing partner, and at a later stage, John McCurry, a brilliant guitarist best known for his work with John Waite and Cyndi Lauper. Within several months, they had amassed about 25 songs, some complete, others without finished lyrics, and Julian was eager to start recording. Pat Leonard was a producer whose work Julian enjoyed. As Lennon states, "Once Pat heard my demos, all his suggestions coincided exactly with what I had in mind. Next thing I knew we were in the studio."

A new songwriting partner, a new producer, a new recording approach, a new band, as well as the artist's new-found maturity all contribute to making "Mr. Jordan" - the first Julian Lennon album in nearly three years - a major musical event. Harder-rocking and more experimental than anything he has released so far, "Mr. Jordan" unveils new facets of Julian's considerable talent. "Mr. Jordan" also marks a decidedly new vocal approach for Julian.

The first single release, "Now You're In Heaven" has been met with tremendous response at radio (AOR breaker in two weeks...heading top 10), press, retail and MTV! Julian supported the release with a two-week promo tour which brought him back to Los Angeles in time to rehearse for his upcoming club tour.

At this time, we are happy to present the newest edition to our ongoing interview disc series..."Mr. Jordan According To Mr. Lennon," a refreshingly candid conversation with Julian, conducted by Dan Neer. The format is as follows:

A Side - Questions and Answers (unbanded)
B Side - Answers Only (banded)

We hope you will find this disc useful as "Mr. Jordan" reaffirms Julian Lennon's place in contemporary music. It marks the beginning of what promises to be a fascinating chapter in an already noteworthy career.

Thank you for the support!

Judy Libow
Vice President
Product Development/Promotion

Perry Cooper
Vice President
Artist Relations/
Publicity/Television

JULIAN LENNON INTERVIEW DISC

CUE SHEET

1.	Q:	How did the song "Angelette" come about?	
	A:	"I'd written...that I've ever done."	3:02
2.	Q:	Tell us about "Open Your Eyes".	
	A:	"Originally the song...of our favourites."	3:32
3.	Q:	What is "Make It Up To You" about?	
	A:	"It's about...make it up to you."	:35
4.	Q:	How do you and producer Pat Leonard decide on an arrangement for a song?	
	A:	"The best things...and it worked."	:21
5.	Q:	Tell us about "Sunday Morning".	
	A:	"I came up with...relationship story."	:35
6.	Q:	How did you end up with Peter Frampton playing on "Second Time"?	
	A:	"I said...in my life."	:56
7.	Q:	Is "Second Time" about trying to rekindle a relationship?	
	A:	"Yeah, just...are interested."	:16
8.	Q:	Tell us what event went into the making of "I Want You To Know".	
	A:	"It was looking...that changes throughout."	2:05

JULIAN LENNON INTERVIEW DISC

CUE SHEET

PAGE TWO

9.	Q:	What is the story behind "Jules Be Good"?	
	A:	"Well once...was a nightmare."	1:10
10.	Q:	What was it like playing with Chuck Berry for the movie "Hail Hail Rock And Roll"?	
	A:	"It was a...the same time."	1:20
11.	Q:	I believe you had problems with Peeping Toms at your house in Los Angeles?	
	A:	"The house that...sleazy tabloid."	1:35
12.	Q:	How did you happen to pick your producer Pat Leonard?	
	A:	"It was obviously...finished album."	1:21
13.	Q:	Your producer Pat Leonard is a bit of a practical joker. Tell us about one of the pranks he pulled on you.	
	A:	"I was just in...you too huh?"	2:57
14.	Q:	How did the album cover come about?	
	A:	"I found this...been finished."	1:06

Produced by Thomas Frost
Script and editing by H. L. Kirk
Special assistance by Ruth Chapman

PC-1 COLUMBIA MASTERWORKS

CASALS: A LIVING PORTRAIT

In his own words
Commentary by Isaac Stern
Limited Edition

CASALS on the Artist as Human Being
"We are one of the leaves of a tree, and the tree is all humanity. A musician, as every man, must take part in the movement of the world."

CASALS on War and the Hope for Peace
"Wars are such devilish things! The whole world wants, is praying for, the same thing—and it is up to the governments to interpret the desire of the people."

CASALS on Liberty and Tyranny
"The first thing man has to have is liberty. This is why I can't conceive of a country with a dictator."

CASALS on Music and Musicianship
"Music is a divine thing, a state of the soul and a creation of God. . . . Not notes, one after the other! Give what the music demands."

CASALS on Bach and the Purists
"Bach is the image of what I dream in music and what I say in music. I advise the young musicians not to fear Bach. . . . The purists are scandalized."

Pablo Casals has arrived at the age of ninety with undiminished vigor, spirit, humor and courage.

If he were the kind of man who liked to look back instead of forward, he could turn with pride to his accomplishments as a conductor, teacher, and as the most notable cellist of this century.

But Casals is not that kind of man.

So, we at Columbia Records have chosen to relive a touch of his past for him. We have compiled this recording from his public and private statements on many subjects—the human condition, man's responsibility to man, the place of the artist in society.

Here, in his own words, is Casals the musician, the critic, the humanist.

We are proud to have framed this Portrait of Casals.

—Thomas Frost

This recording has been drawn from many sources: CBS-TV News productions *Small World* (March 1960) and *Casals at 88* (December 1964); a recorded press conference on accepting the invitation to play at the United Nations (October 1958); National Educational Television series, produced by Nathan Kroll, of Casals' master classes at the University of California at Berkeley; interview with Columbia Records Executive Producer Thomas Frost in Marlboro, Vermont (July 1966); conversations with H. L. Kirk at Casals' home in San Juan (November 1966).

Musical material is from performances and rehearsals at the Marlboro Music Festival in 1963 and 1966; the Berkeley master classes; *Casals at 88;* performances in Prades; the United Nations concert; and the recital in the White House, Washington, D.C., November 13, 1961. All music on this record was either performed or conducted by Maestro Casals with the exception of a portion of "Wiener Blut," played by Alexander Schneider and ensemble; a section of the Bach Prelude and Fugue No. 8 in Book I of *The Well-Tempered Clavier,* performed by Glenn Gould; and part of Casals' "Tres Estrofas de Amor," sung by Olga Iglesias, accompanied by Mieczyslaw Horszowski.

Photo Credit: Tom Hollyman, by permission of Casals Festival of Puerto Rico

* * *

Pablo Casals (Pau Carlos Salvador Defilló de Casals) was born December 29, 1876, in Vendrell, a Catalan village about forty miles from Barcelona. His mother was Pilar Defilló de Casals, a Puerto Rican of Catalan ancestry; his father was Carles Casals, church organist in Vendrell.

Casals' earliest musical training was with his father. From eleven to seventeen he studied cello, piano, and composition in Barcelona, then went for further study to Madrid, where he enjoyed the patronage and friendship of Queen Regent Maria Cristina. His debut as a cello virtuoso took place in 1899 in Paris and at once established him as a master.

Casals first toured the United States in 1901. In 1904 he received his first invitation, from President Theodore Roosevelt, to play at the White House.

In 1920 Casals founded the Orquesta Pau Casals in Barcelona and personally financed it for seven years. As its chief conductor, he built it into one of the foremost orchestras in Europe.

Casals' political beliefs led to his refusal to play in Russia after 1917, in Germany or Italy in the 1930s, and eventually to his voluntary exile in Prades, France, after the victory of Franco's forces in Spain in 1939.

Casals returned to public musical life when a group of prominent musicians, led by violinist Alexander Schneider, gathered in Prades in 1950 to commemorate the bicentennial of the death of Bach. Annual festivals, with Casals conducting and sometimes performing, have been held there ever since.

In 1956 Casals settled in Puerto Rico. There, in August 1957, he married Marta Montañez, a former student and family friend.

Also in 1957, Casals inaugurated the Festival Casals, an annual program of concerts in San Juan, Puerto Rico. In 1958 he performed at the thirteenth anniversary celebration of the United Nations. Three years later he performed for the second time at the White House and spoke at length with President John F. Kennedy on the problems of peace in the nuclear age.

In 1960 Casals presented his oratorio *El Pesebre* (The Manger), composed as a plea for world peace, and has subsequently conducted the work extensively in Europe and North America.

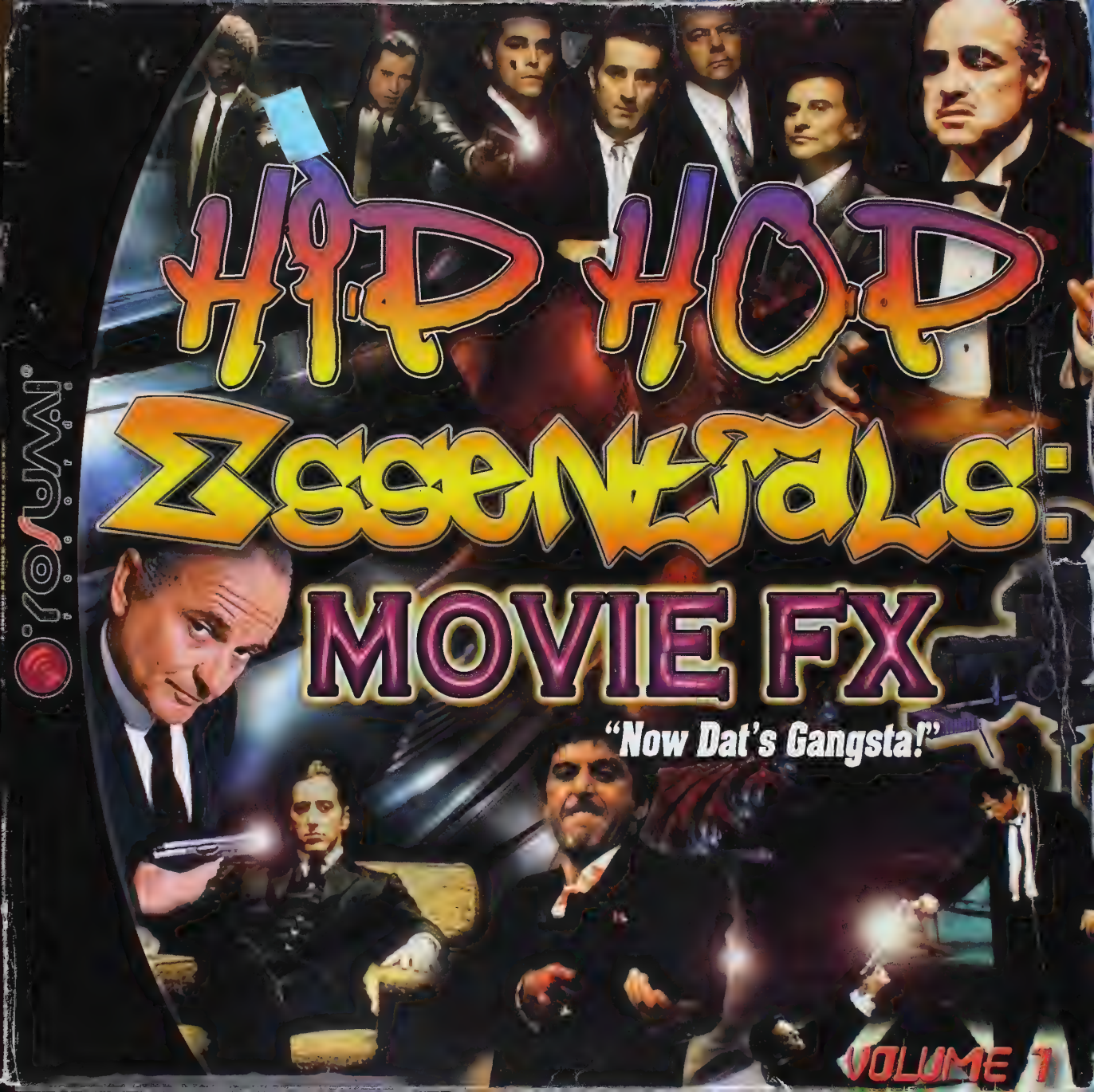
Each summer since 1961 Casals has conducted the Marlboro (Vermont) Festival Orchestra and held master classes in cello at the Marlboro Music School, of which pianist Rudolf Serkin is artistic director.—H.L.K.

Other albums by Pablo Casals on Columbia Masterworks:

J. S. Bach: Four Orchestral Suites (Marlboro Festival Orchestra) M2L 355/M2S 755*
J. S. Bach: The Six Brandenburg Concertos M2L 331/M2S 731*
Casals Festival (Beethoven sonatas for cello and piano) . . . . . SL 201
Casals: Six Songs; Dvořák: Four Moravian Duets; Mendelssohn: Six Duets (Music From Marlboro) . . . . . ML 6336/MS 6936*
Beethoven: Symphony No. 8 in F Major, Op. 93; Mendelssohn: Symphony No. 4 in A Major, Op. 90 ("Italian") . . . ML 6331/MS 6931*
A Concert at the White House (Mendelssohn: Trio No. 1, etc.) KL 5726
Casals Festival (Schumann: Cello Concerto, etc.) . . . . . ML 4926
Casals Festival at Prades (Brahms: Quintet No. 2 in G Major, Op. 111; Schumann: Quintet in E-Flat Major, Op. 44) . . . . ML 4711
Casals Festival at Prades . . . . . ML 4713 and ML 4714
The Prades Festival, Vol. V and Vol. VI . . . . . ML 4349 and ML 4350
(Bach sonatas for cello and piano)

*Stereo

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HIP HOP
ESSENTIALS:
MOVIE FX
"Now Dat's Gangsta!"
VOLUME 1

HIP HOP ESSENTIALS: MOVIE FX

VOLUME 1 "Now Dat's Gangsta!"



"Say hello to my little friend" The ultimate collection of sound clips from the movies you love. "I'm gonna make you an offer you can't refuse", Quotes from every major gangster movie from the last 20 years. You'll find unforgetable music & sound bites from The Godfathers 1, 2, and 3, Goodfellas, Casino, Pulp fiction, Reservoir Dogs, A Bronx Tale, Sleepers, Carlito's Way, Donnie Brasco, and More. All the Deniro, Pesci, Brando & Pacino quotes assembled here on one incredible vinyl. As with every break record we put out, it's the perfect Battle Record for DJ's & Turntablists looking for some unique sounds, or producers looking for that perfect intro or interlude. If you're a fan of gangster movies, you better not miss this one. -DJR

DJ ROB

www.teamjedionline.com

TEAM JEDI

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Compiled by DJ Rob & Filthy Rich











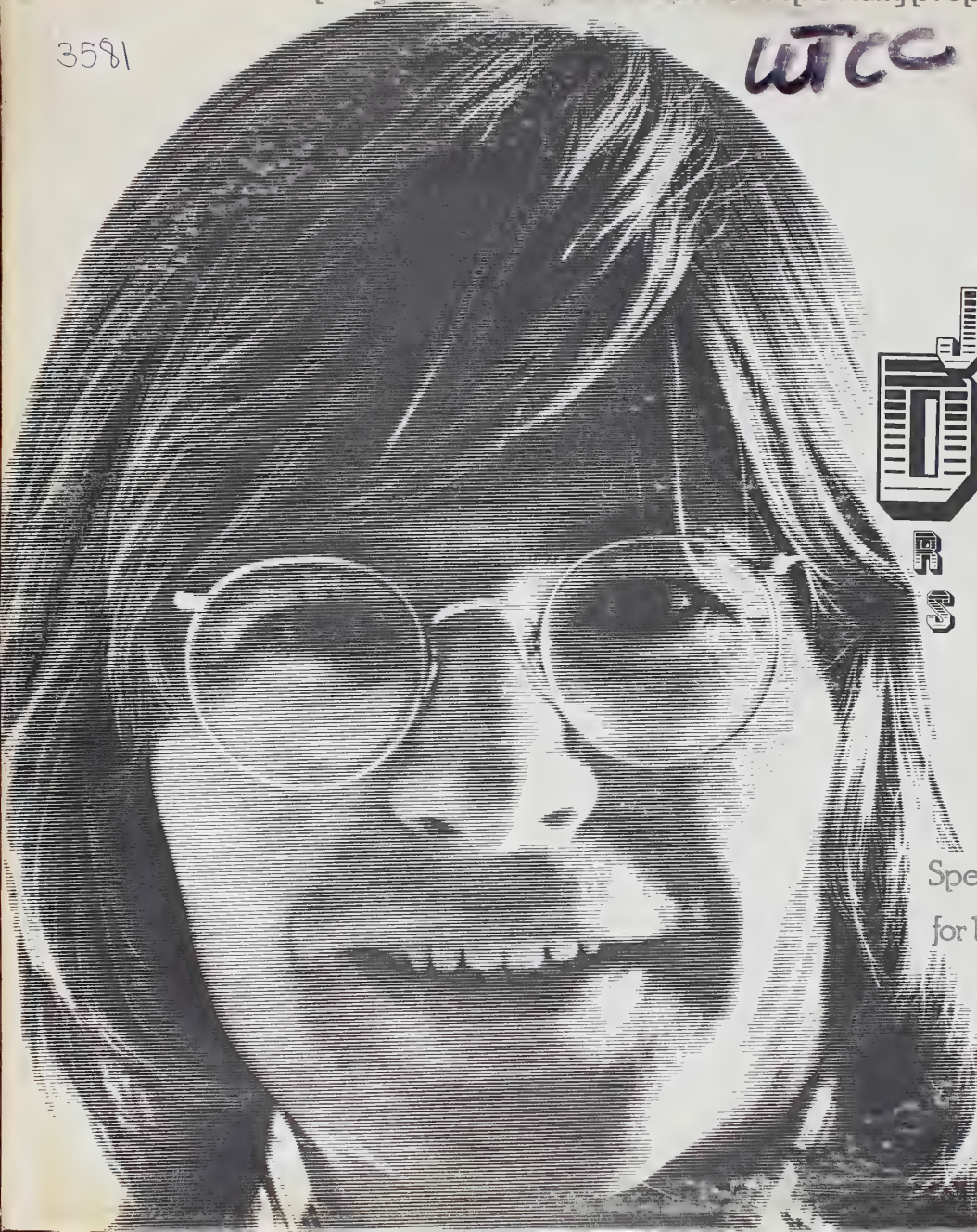
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THE JOHN DENVER RADIO SHOW—JOHN DENVER

P A T M E T H E N Y

THE INTERVIEW with music from the

Pat Metheny/Ornette Coleman LP Song X (GHS 24096)

THE WARNER BROS. MUSIC SHOW FOR THIS MONTH FEATURES PAT METHENY TALKING ABOUT HIS RECENT COLLABORATION WITH THE LEGENDARY SAXOPHONIST ORNETTE COLEMAN ON THEIR DUET LP, SONG X, ON GEFFEN RECORDS. THE INFORMAL CHAT IS INTERSPERSED WITH THREE TUNES FROM THAT ALBUM.

THIS PROGRAM IS 30 MINUTES IN LENGTH WITH NO BREAKS. THERE IS ALSO NO VOICE-OVER INTRO OR OUTRO IN THE PROGRAM, SO WE ENCOURAGE YOUR ANNOUNCER ON DUTY TO READ THE COPY ON THIS JACKET LIVE, THUS GIVING THE SHOW AN "IN-HOUSE" PRODUCED FEEL. THERE IS MUSIC PROVIDED BOTH AT THE TOP AND END OF THE SHOW FOR THIS.

PLEASE READ THIS COPY OVER THE 45-SECOND MUSIC BED INTRODUCTION:

EVERYONE HAS HEARD PAT METHENY PLAY GUITAR IN THE PAT METHENY GROUP, AND QUITE A FEW OF YOU HAVE HEARD HIS MOST RECENT COLLABORATION WITH LEGENDARY SAXOPHONIST ORNETTE COLEMAN. NOW HERE'S YOUR CHANCE TO HEAR PAT METHENY TALK. WE HAVE AN EXCLUSIVE HALF-HOUR INTERVIEW WITH PAT METHENY AND THREE SONGS FROM HIS FIRST ALBUM FOR GEFFEN RECORDS, A DUET WITH ORNETTE COLEMAN, CALLED SONG X.

DURING THE NEXT 30 MINUTES, PAT'S GOING TO TELL US ABOUT MEETING ORNETTE AND REHEARSING WITH ORNETTE'S SON, DENARDO, ON PERCUSSION, CHARLIE HADEN ON BASS AND JACK DE JOHNETTE ON DRUMS. HE'S ALSO GOING TO GIVE A LITTLE BACKGROUND ON THREE OF THE TUNES, STARTING WITH THE 13-MINUTE TRACK, "ENDANGERED SPECIES," AND WHY HE WANTED THIS PROGRAM TO START WITH THAT TUNE. HERE'S PAT.

P A T M E T H E N Y

O R N E T T E C O L E M A N

S O N G X

C H A R L I E H A D E N

J A C K D E J O H N E T T E

D E N A R D O C O L E M A N

PLEASE READ THIS COPY OVER THE 30-SECOND OUTRO MUSIC BED:

YOU'VE BEEN LISTENING TO A HALF-HOUR OF MUSIC AND TALK WITH PAT METHENY AND ALL ABOUT HIS RECENT DUET LP WITH SAXOPHONIST ORNETTE COLEMAN. THE ALBUM IS ENTITLED SONG X, AND IT'S AVAILABLE NOW ON GEFFEN RECORDS.

WE LOOK FORWARD TO PAT AND KEYBOARDIST LYLE MAYS TO RECONVENE FROM THEIR RECENT SOLO EFFORTS AND OFFER UP A NEW VERSION OF THE PAT METHENY GROUP IN THE NEAR FUTURE. FOR *(YOUR STATION)* IN *(YOUR TOWN)*, THIS IS *(ANNOUNCER)*. GOOD NIGHT.

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AV-11008 STEREO

THE RULING CLASS

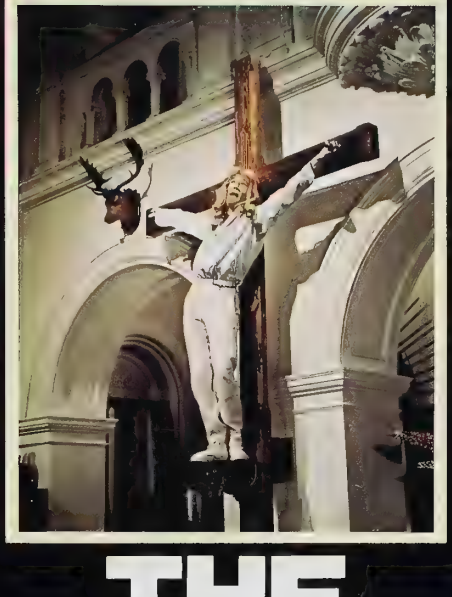


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PETER O'TOOLE
ALASTAIR SIM
ARTHUR LOWE



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HARRY ANDREWS · CORAL BROWNE · MICHAEL BRYANT
GRAHAM CROWDEN · NIGEL GREEN · WILLIAM MERVYN
CAROLYN SEYMOUR · JAMES VILLIERS · DIRECTED BY PETER MEDAK
PRODUCED BY JULES BUCK & JACK HAWKINS · SCREENPLAY BY PETER BARNES FROM HIS PLAY "THE RULING CLASS"
MUSICAL DIRECTION AND ORIGINAL MUSIC JOHN CAMERON · ASSOCIATE PRODUCER DAVID KORDA · IN COLOR
AN AVCO EMBASSY RELEASE

SIDE ONE

THEME FROM "THE RULING CLASS"	2:40
PETER O'TOOLE ENTRANCE SPEECH (Theme Background)	
VARSITY DRAG (De Silva Brown & Henderson) ASCAP	3:08
PETER O'TOOLE: RAISING OF THE TABLE (Theme Background)	1:00
DUET FORM TRAVIATA (Verdi)	2:00
BIRD DANCE	
PETER O'TOOLE & CAROLYN SEYMOUR: MY BLUE HEAVEN (W. Donaldson-G. Whiting) Leo Feist, Inc. ASCAP	2:55
PETER O'TOOLE: WEDDING SPEECH ON CROSS (Theme Background)	1:08
GRACIE'S STRIP	1:55

SIDE TWO

PETER O'TOOLE: THE WEDDING NIGHT	1:21
MY JACK (Instrumental)	1:26
PETER O'TOOLE: SPEECH IN THE WOODS ETON BOATING SONG (A. Drummond-E. Wodehouse) Keith Prowse Music Publishing Co., Ltd. P.R.S.	2:17
PETER O'TOOLE: JACK THE RIPPER (Whitehall Theme)	2:52
PETER O'TOOLE: DRY BONES (D. Rogers-W. Osborne)	1:14
POMP AND CIRCUMSTANCE (Elgar)	2:35
PETER O'TOOLE: HOUSE OF LORDS SPEECH ONWARD CHRISTIAN SOLDIERS (Sabine-Baring-Gould-Sullivan)	2:57
MY JACK & MAIN THEME	2:40

Unless otherwise indicated, all compositions were composed by John Cameron and published by Avco Embassy Music Publishing, Inc. ASCAP.
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Mixed and re-recorded at Broadway Recording Studios
Engineer: Pat Jaques
Album Design: Maurer Productions

Conceived & Produced for records by HUGO and LUIGI.

AV-11008 STEREO
THE RULING CLASS ORIGINAL SOUNDTRACK
AVCO RECORDS

CAPITOL RECORDS HIGH FIDELITY RECORDING T962

MANY PEOPLE have called Andy Griffith the most natural humorist since the immortal Will Rogers. And the material in this album— from a southern preacher's initiation to football to comments on Shakespeare, opera and present-day jukebox favorites — offers a perfect vehicle for the amazing comedy talents of Andy Griffith.

Andy's first recording, *What It Was, Was Football,* recorded at Greensboro, North Carolina, during an insurance convention in 1953, was the signal for his rise to national attention. Andy delivered this now-famous monologue on both the Ed Sullivan and Steve Allen TV shows. In 1955, he created the unforgettable role of Will Stockdale in "No Time For Sergeants" for both the Theatre Guild TV presentation and Broadway. He was then seen in the Elia Kazan film production, "A Face In The Crowd," and has recently completed starring roles in "Onionhead" and the motion picture version of "No Time For Sergeants."

The talent responsible for such success is always as hard to explain as it is to come by. But it is probably not too far wrong to say that Andy Griffith has become the star that he is today mainly because of his natural sense of humor—a way of looking at the people and life around him with an eye and ear sharp to note the speech, the fancies and foibles of each one of us. Such observations form the basis for all great—and lasting—humor.

Of such is this album made.



THE RICH AND UNIQUE HUMOUR OF

ANDY GRIFFITH

side one

WHAT IT WAS, WAS FOOTBALL
SILHOUETTES
CARMEN
NO TIME FOR SERGEANTS

side two

ROMEO AND JULIET
MAKE YOURSELF COMFORTABLE
SWAN LAKE
CONVERSATION WITH A MULE

in a fun-packed album designed

JUST FOR LAUGHS

MEGA
M51-5007

YOU'VE JUST BEEN Spoonerized

Nobody likes to be "had." Especially me! It's bad enough when someone pulls a fast one on me, but even worse when thousands of people are listening on the radio. And that's exactly what happened to me when I got "Spoonerized"!

This is one of the most genuinely funny albums I've ever heard. Russ Spooner has posed as everything from a bad song writer to the partner of a dancing bear in order to pull a fast one on some poor, unsuspecting victim such as yours truly.

I think Russ has come up with a fresh, unique idea; and if it catches on around the country like it has around Nashville, in the not-too-distant future, you may be surprised to find that you, too, have been Spoonerized!

Bobby Goldsboro



RUSS SPOONER

SIDE ONE

The Do-It-Yourself Embalming Kit (1:34)
"Stuffy" the Squirrel (1:55)
Assigned Risk Plan (1:26)
8,000 Pigeons (1:56)
The Dancing Bear (2:18)
The Sympathizer (1:02)
Roto-Rooter (1:42)
A Herd of Mice (1:49)
The Lemon (1:19)
City Reservoir (1:04)

SIDE TWO

Monkey Jive (1:51)
5 A.M. (1:32)
Nudie Flick (1:41)
I Can't Believe I Swallowed the Whole Thing (1:05)
The Nudist Camp (2:02)
How Much is the Ugly One? (2:20)
Mr. Goldsboro, Make Me a Star (0:56)
Gotcha!!!! (1:43)

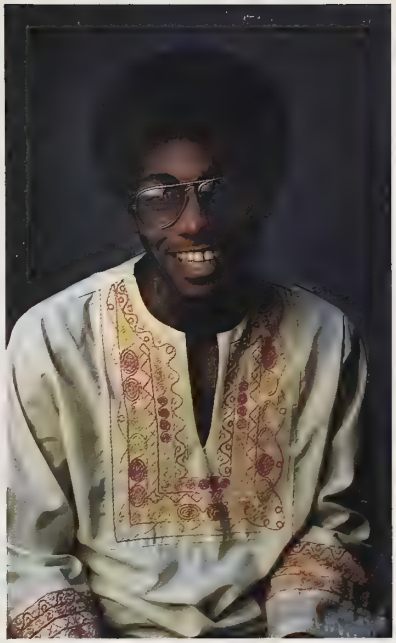
All Selections Published by Excelite Music (BMI)
Produced by Michael B. Suttle and Russ Spooner for Cabin Hill Productions

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NASHVILLE, TENNESSEE 37212

Side One

High School Hoodlums	1:59
High School Fights	1:25
Student Government	:35
Spanish Names	:29
Health Class	1:07
"B" Football	1:30
Fremont High	1:17
Weekend Parties	2:26
Student Visits Teacher	:37
Graduation:	2:55
Class Name	
Annual Signing	
Neighborhood Commercial	
Commencement Program	
High School Counselor	:14
Black Power Movement	5:39
Black Paper	
Black Hoodlum	
BSU Meeting	
Female Speaker	
Ex-Convict Speaker	
African Speaker	

All selections written by Franklyn Ajaye and published by Almo Music Corp. (ASCAP)
Recorded live at the Comedy Store, Los Angeles.



Side Two

:32	**Basketball—UCLA**
:10	**Disneyland**
2:40	**New York City:**
	Law School
	Harlem
3:55	**Television Shows:**
	I Spy
	The Rookies
	Ben Casey
	Medical Center
	Marcus Welby, M.D.
	Star Trek
3:42	**Football**
2:27	**Monsters On Television:**
	Japanese Movies
	Wolfman
	Frankenstein
	Dracula
	Commercials:
1:23	Post Grape—Nuts
1:10	Skill Schools
:35	Public Service Announcements
:42	Margarine
1:04	Playtex
1:12	Going To The Bathroom (Ex-Lax)
1:02	Trojans

Produced by Wally Amos
Art Direction by Roland Young

"Album liner notes are like funeral eulogies. They're very very often misleading. Just as a minister can make the death of a rotten mother_____ seem like a tremendous loss to society, liner note writers often extol the virtues of an inferior album, claiming that listening to certain cuts from it will cure every disease known to man. However after you buy the album and listen to it, you feel like finding the dude who wrote the notes, putting a gun up to his head and saying, "Hey, you jive sucker, you owe me $5.98, I want it now, and I don't accept checks!"

Due to the fact that on occasion I have also been fooled by "hype" liner notes, I have decided to write about the contents of this album myself.

Side one deals with experiences and observations about the predominantly black high school that I attended. I talk about the hoods or so-called "bad-niggers" that made life miserable for teachers and skinny dudes like me. All in all, I'm trying to hip people to the other side of Room 222, if you dig what I mean. On side two I rap about my college days at U.C.L.A., my experiences in New York City, and make what I consider to be some humorous observations about television shows and commercials.

In summing up I would just like to say that I find a lot of things, events, attitudes etc., in our society absurd, and this album is my attempt to illustrate why. I hope you dig it.

—Franklyn Ajaye

P.S. 'Cause if you don't dig it, you're just out of luck, you're not getting $5.98 from me, gun or no gun."

A&M Records, Inc. P.O. Box 782, Beverly Hills, California 90213

SP 4405 Printed in U.S.A.

BRC 116
LP high-fidelity



"SELL YOURSELF RICH"

by G. Worthington Hipple

Author, Lecturer, Eastern Sales Manager
and Merchandising Manager of Fedders Corporation

About this record:

This talk was taped on the scene, when "Worth" Hipple addressed a sales group of thousands in Fort Lauderdale, Florida. And the audience responded in typical fashion to one of Hipple's public appearances, with hilarity, enthusiasm and overwhelming approval.

The basic theme of this record-of-the-month is the tremendous power of advertising to influence every living human being—and how to use that same power, when you meet the buying public, to sell yourself rich. Here, in outline, are a few of the highlights of this provocative message:

- People are basically the same. Regardless of geographical area, people share the same emotions, the same fears and needs and desires.
- A product and its slogan are the same everywhere. Every can, box, bottle, carload of a given product is the same in quantity and quality. And no geographical distinction is made in mass marketing. So — advertising affects millions of people in the same way.
- Why, then, does one brand sell more than its competitors?
- Answer: (1) Through its advertising and merchandising.
  (2) Through education (salesmanship) and exposure.
- Without advertising, any business is dead.
- But the best advertising can still be defeated by the salesman . . . who doesn't know, or will not explain, the benefits of his product.
- All salesmen must read and study product literature.
- Then — don't talk about the product, tell the prospect what the product will do for him!
- Exposure sells. People don't ask for products that aren't displayed. New products must be on dealers' shelves, before any sales are made.
- Everyone must train himself for what he wants to do in life. And the salesman is no exception. He must learn his profession as well as everyone else.
- The financial rewards for selling are greater than for any other activity. With the proper attitude, know-how and hard work, almost any salesman can sell himself rich.
- Basically all sales are made through enthusiasm. If you want the public to get excited about your product, first get excited about it yourself.

About the author:

G. Worthington Hipple is one of America's most dynamic salesmen and sales managers, a man whose entire career has been tied to major industries in various sales capacities.

In recent years he has been both Eastern Sales Manager and Merchandising Manager for the famous Fedders Corporation.

In case the photo above looks familiar, you might have him confused with his twin brother, actor Hugh Marlowe, whom you may have seen as detective Ellery Queen on TV or Broadway, or in the movies.

Complete Printed Script of Narration Included With This Album

Each album produced by the Businessmen's Record Club includes a booklet containing all of the spoken narration. To derive the greatest benefit from each record, the club suggests that you read the booklet while listening to the speaker.

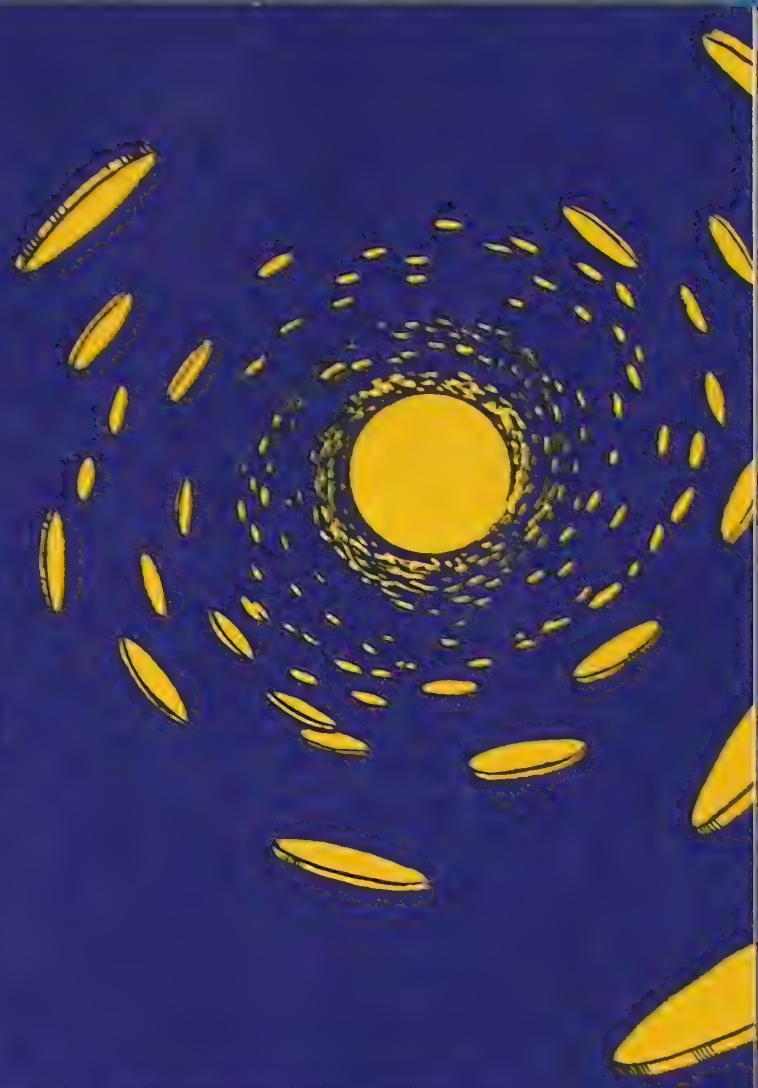
® BUSINESSMEN'S RECORD CLUB
A Division of National Communications Corporation
415 N. Dearborn St., Chicago 10, Illinois

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This record was produced at United Film and Recording Studios, Chicago, Ill.

Printed in U.S.A.

SELL YOUR-SELF RICH



by G. Worthington Hipple

Sales Executive, Author, Lecturer
Eastern Sales Manager and Merchandising Manager, Fedders Corporation

This is a booklet of the Businessmen's Record Club recorded speech, "Sell Yourself Rich," by G. Worthington Hipple.

BRC® BUSINESSMEN'S RECORD CLUB

— PLEASE NOTE —

This booklet contains the script for the LP 33⅓ high-fidelity record, "SELL YOURSELF RICH," by G. Worthington Hipple.

"SELL YOURSELF RICH" is a record-of-the-month recommendation of the BUSINESSMEN'S RECORD CLUB . . . and was especially recorded for the BUSINESSMEN'S RECORD CLUB at United Film and Recording Studios, Chicago, Illinois.

The BUSINESSMEN'S RECORD CLUB, a new idea in sales and executive training, offers recorded talks by outstanding leaders in business and industry.

For additional records of "SELL YOURSELF RICH" (BRC 116) — or for more information about the business record club program—please write to:

BUSINESSMEN'S RECORD CLUB
A Division of National Communications Corporation
415 North Dearborn, Chicago 10, Illinois

Price of this booklet: 25c

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VIDEO GAME
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VIDEO GAME BREAKS

And Sound Effects



THE BIGGEST COLLECTION OF VIDEO GAME SOUND EFFECTS & BREAKS ON RECORD!!!

Containing Sounds & themes from classic Video Games like Spy Hunter, Ms. Pacman, Galaga, Zelda, Metroid, Defender, Double Dribble, Rygar, Mr. Do, Popeye, Qbert & future classics like NBA 2K2, Soul Caliber, Tomb Raider, Crazy Taxi. & many more...

This album wouldn't be complete without Sounds from Street Fighter 2, & Mortal Kombat. All essential sounds from "Hadoken" & "Sonic Boom" to "Finish him" & "Fatality"

As a bonus we included Hot DJ Rob Instrumentals Like "Super Brooklyn" & "Hellbound" & 2 new Exclusives. We even included sounds from Aol. This break collection will not dissapoint

FOR TURNTABLISTS & DJAYS ONLY!!!

Compiled by DJ Rob & DJ JS-1

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SMI-1317/2

The Power of Inspired SALESMANSHIP

BY **MILLARD BENNETT** **With An Introduction by DR. FRANK KINGDON**

THIS ALBUM CAN CHANGE YOUR MIND . . . CHANGE YOUR LIFE!
It will show you how to:
- ✓ DEVELOP YOUR PERSONAL POWERS
- ✓ TURN YOUR PERSONAL POWERS INTO SALES POWERS

HERE'S WHAT THE RECORDS CONTAIN:

SIDE ONE — RECORD ONE

Band 1 Meet Millard Bennett
Band 2 You, Who Have Dreams . . .
Band 3 If You Act, They Can Come True
Band 4 Turn Your Dreams Into Facts
Band 5 It's Up To You
Band 6 The 30/10 Power Formula

SIDE TWO — RECORD ONE

Band 1 Build Your Dam — Fill Your Reservoir
Band 2 The Magic of Words
Band 3 Prepare to Meet Opportunity
Band 4 Personality . . . The Big PLUS
Band 5 Beware: Self-Pity and Worry
Band 6 Five Sides of Positive Thinking
Band 7 Good Health Aids Power-Packed Living

SIDE ONE — RECORD TWO

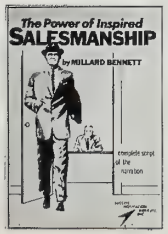
Band 1 Strengthen Your Will Power!
Band 2 How To Turn Personal Power Into Sales Power
Band 3 The Other Fellow's Shoes
Band 4 "How Can I Profit?"
Band 5 Turn Objections to Advantages
Band 6 Knowledge Is Not Enough

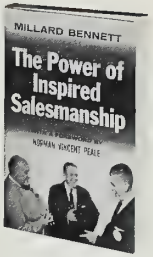
SIDE TWO — RECORD TWO

Band 1 Facts Blaze the Trail
Band 2 Initiative Breeds Ingenuity
Band 3 What Is Persuasion?
Band 4 "Why Can I Profit?"
Band 5 "Where Can I Profit?"
Band 6 "Who Says I Profit?"
Band 7 "What Do I Profit?"
Band 8 "When Will I Profit?"
Band 9 The Five Sentinel Senses
Band 10 Looking Forward

COMPLETE PRINTED SCRIPT OF THE NARRATION IS INCLUDED WITH THIS ALBUM

In order that you may quickly grasp the powerful message of this album a book containing all of the spoken narration is enclosed. You will find it beneficial to read as you listen the first two or three times you play these records; after that listen to portions of the records daily.





THIS RECORD CONTAINS THE IMMORTAL MESSAGE OF MILLARD BENNETT'S BOOK . . .

Here is the heart, the meat of this inspiring book in recorded form. It was authorized and personally recorded by the author himself to meet the demands of busy people in a busy age. It provides you with means of receiving his message over and over again, thereby implanting "The Power of Inspired Salesmanship" into your own gain.

Here's what Norman Vincent Peale says about the message found on this album:

"If you want to increase your personal power get ahead in the world, the "Power of Inspired Salesmanship" will tell you how to start today to set your feet on the road to advancement and achievement. It is a blueprint for the practical application of the power of positive thinking to your personal and business life!"

Produced exclusively by:

SUCCESS MOTIVATION ® INSTITUTE, INC.
P.O. BOX 7614
WACO, TEXAS

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The Power of Inspired SALESMANSHIP

by MILLARD BENNETT



complete script of the narration

SUCCESS MOTIVATION® INSTITUTE, INC.

SMI 1317/2

The *SMI* Record Library of *SUCCESS!*

Great writings by the leaders in the field to give you "finger-tip control" of your own destiny!

SMI-1313	"THINK AND GROW RICH" by Napoleon Hill Narrated by Earl Nightingale
SMI-1314	"I CAN" by Ben Sweetland
SMI-1315	"SELLING THE SIZZLE" by Elmer Wheeler
SMI-1316	"MEMORY MAGIC" by Bill Hayes
SMI-1317/2	"THE POWER OF INSPIRED SALESMANSHIP" by Millard Bennett
SMI-1318	"HOW TO GET APPOINTMENTS BY TELEPHONE" by Mona Ling
SMI-1319	"HOW TO OVERCOME SALES OBJECTIONS" by Donn Mason
SMI-1320	"HOW TO OVERCOME DISCOURAGEMENT" by J. Martin Kohe
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SMI-1335/2	"HOW TO DEVELOP YOUR DYNAMIC POWER" by Norman Vincent Peale
SMI-1336	"I WILL" by Ben Sweetland
SMI-1337	"HOW TO PUT ACTION INTO YOUR SALES" by "Chuck" Lapp, Ph. D.
SMI-1338	"HOW TO UP SALES BY BETTER SALES SUPERVISION" by Borden and Busse
SMI-1340	"TEN STEPS TO A PLANNED PRESENTATION" by Cloyd S. Steinmetz
SMI-1341/2	"SUCCESSFUL ROUTE SELLING" by Jack I. Moss
SMI-1342	"HOW TO SELL QUALITY" by J. C. Aspley
SMI-1344/2	"SUCCESSFUL AUTOMOTIVE SELLING" by Richard Munro
SMI-1345	"THE SEVEN SECRETS OF SELLING TO WOMEN" By Dottie Walters
SMI-2001	"ACRES OF DIAMONDS" by Russell Conwell (7-inch Lp)
SMI-2002	"WHO MOTIVATES THE MOTIVATOR?" by Paul J. Meyer (7-inch Lp)
SMI-2003	"RICHEST MAN IN BABYLON" by George S. Clasen (7-inch Lp)
SMI-2004	"AS A MAN THINKETH" by James Allen (7-inch Lp)
SMI-1201	"STRANGEST SECRET" by Earl Nightingale

All of the above listed albums (except as noted) are 12 inch, high fidelity, 33 1/3 rpm records, and all of the 1300 series of albums come complete with a printed script booklet of the entire narration of that album.

SMI PRODUCTS DISTRIBUTED BY:

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Printed in U.S.A.



William E. Bailey

THE VOICE OF BUSINESS FOR THE 70's

"The truth is incontrovertible—malice may attack it and ignorance may deride it, but in the end—there it is!"

—Winston Churchill

William E. Bailey
Founder, President and Chairman of the Board
Bestline Products, Inc.

THE VOICE OF BUSINESS FOR THE 70'S

William E. Bailey is an astonishing man who built a nation-wide company, plus a personal profit of $6,000,000 in just three years. Here he tells you—factually and irrevocably—how you can do it too! His is the voice of business in the 70's.

THE MEASURE OF A MAN . . .

The measure of a man . . .
is the ability to grasp an opportunity
and mold it to his ideals and benefit.

He must mold it in the manner which will
be an enduring testimonial to his having
lived and contributed his fair share to the
world.

WILLIAM E. BAILEY . . .

William E. Bailey, Founder, President and
Chairman of Board, Bestline Products, Inc.
spells it out for you . . .
he tells you how it is—
AND HOW IT CAN BE!

A personification of Horatio Alger's rags-to-riches,
'Bill' Bailey reminisces on some of his obstacles
and his final achievements.

Truly he is most qualified to say . . .
"Stand up and be counted—among the millionaires."

You've never really been aware of yourself . . .
or your capabilities, until you've heard Bill Bailey's voice saying:
"Why should you be stuck with 1930 incomes—in 1970?"

* * *

"Nothing can resist a human will!"

* * *

"I suggest we write history, as well as read it!"

* * *

"People are the most wonderful things in the world."

* * *

"A business has every right and should expect to accept the
responsibility of improving the way it operates, as much
as a scientist should expect and should accept the responsibility
of improving his mathematical progress . . ."

* * *

"There is another life—but this one will not be repeated."

Bestline Products, Inc., was founded by William E. Bailey in October 1966, when he was still under 40 years of age.

Corporate offices are located on an eleven-acre site in San Jose, California at 2350 Trimble Road. Expansion includes a manufacturing and distribution plant of 60,000 square feet, established in March 1968, located at 1100 Touhy Blvd., Elk Grove Village, Illinois.

Bestline manufactures and distributes top-quality household and commercial cleaning products.



TIME **** its new dimensions



KEY POINTS IN BILL GOVE'S AWARD WINNING SPEECH

We can't control the clock — but we can (if we want to) control the DIMENSIONS OF TIME: HABIT—ENERGY—ATTITUDE—and COMMUNICATIONS. Time is not a separate entity — it is merely an extension of habit — energy — attitude — and communications.

HABIT — When we relegate to habit those irritating, non productive details — when we free ourselves for conscious creative effort — then habit — our full time executive assistant — becomes a **dimension** of time.

ENERGY — Frustration — impatience —indecision—burns energy at a prodigious rate — eats into our time allotment. When we conserve energy — save it for clutch situations — it becomes a **dimension** of time.

ATTITUDE — When we go into every relationship with the attitude — "How can I help this other person solve problems" — we get through to him easier — he gives us more of his time. So the "problem solving attitude" becomes a **dimension** of time.

COMMUNICATIONS—We **make** time by learning the value of "word economy" — by not only knowing what to say — but when to stop saying it — by knowing when and how to listen. Communication skills become a **dimension** of time when we learn the **language** of the "problem solver"— Selling sentences like:

- **"I HAVE AN IDEA FOR YOU"** — Gimmicks attract attention — an idea always promises somebody something.
- **"WHAT DO YOU THINK?"** — Order takers are "**answer**-oriented" — professional salesmen are "**problem**-oriented."
- **"DON'T WORRY — I'LL TAKE CARE OF THE DETAILS"** — Words like these make us easier to buy from.
- **"OTHERS TRIED IT — THEY TOLD US"** — Don't just say it — prove it!
- **"I SUGGEST"**— Magic words that help the prospect decide.

If one is to change, it's not enough that he have a tremendous desire for change— it's not enough that he know that the change is necessary — it's not enough that he follow the "positive thinking" techniques.

If one is to change — he must "experience" change. He must discipline or force himself into a change situation — he must get **"change"** under his skin.

Through the conscious use of creative **"experiencing"** we can extend our measures of time in every dimension.

MEET BILL GOVE

Bill Gove has always been selling. He started in 1930 at the beginning of the depression selling magazines and vacuum cleaners house to house. "In those days," says Bill, "we didn't put the foot in the door — we put the head in — then when the housewife closed the door — we could keep right on talking!"

During those years he augmented his income by caddying, reading electric light meters, selling used cars, and playing semi-pro baseball around his home town — Bath, Maine.

In 1936 Bill joined the Beech-Nut Packing Company — met Larry Spore, the Boston division manager — and things changed! "I wasn't so hot for the idea," recalls Bill, "I had things pretty easy up in Maine, but this guy really made me hustle — made me reach."

From 1943 until 1955 Bill was associated with the Minnesota Mining and Manufacturing Company — first as a salesman in New England — then as their Sales Development Manager. "I got two good breaks here," says Bill. "I worked for Al Drew in Boston and Chuck Smith in St. Paul. Both of these great guys have dedicated their lives to helping others grow."

In 1951 Bill Gove traveled with Paul Burbank and his National Stationers and Office Equipment Presidents Troup and spoke at all their regional conventions. "This got me started on this speaking thing," says Bill. "Before I met Paul — a great speaker — I had trouble leading a group in silent prayer."

"This may sound corny," says Bill, "but what little success I've had on the platform I owe to Larry, Al, Chuck, and Paul, who never thought I worked hard enough — and to my dear wife, Georgia, who still thinks I work too hard.

In 1952 Bill traveled to Europe as part of "Operation Enterprize" — sponsored by the National Sales Executives Club — and in 1954 the above organization selected him as "Salesman of the Year." In 1955 Bill Gove joined EMC Recording Corporation as their Vice President — and in 1957 formed the Bill Gove Organization—Sales Consultants to Braniff Airways—AC Division of General Motors and the Gilbert Paper Company.

Bill travels a quarter of a million miles a year talking **to, at,** and **with** some 100,000 salesmen — serves on the Board of Directors of two companies — carries a six handicap on the golf course — and coaches his son's Little League baseball team. He lives in Coral Gables, Florida — but spends his summers back near his home town in Maine.

"Just the other day," says Bill, "I had a call from a guy named Riley — who wants to live the life of Gove!"

A Record-of-the-Month Selection of . . .
BUSINESSMEN'S RECORD CLUB
A Division of National Communications Corp.
415 N. Dearborn St., Chicago 10, Illinois

A
HIGH FIDELITY
RECORDING

This Record Produced Exclusively By . . .
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1111 Sunset Road, Coral Gables, Florida

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COLUMBIA RECORD
PRODUCTIONS

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SMI-1336

SMI-1336

I WILL

The art of discovering
life's riches
gracefully
by
BEN SWEETLAND

You and Ben Sweetland are ready to start a wonderful journey . . . not just any journey but YOUR journey of SUCCESS.

What-ever you want . . . more money . . . more energy . . . more friends . . . more opportunities to advance in your work . . . all these and many, many more are yours when you plan your Journey of Success wisely.

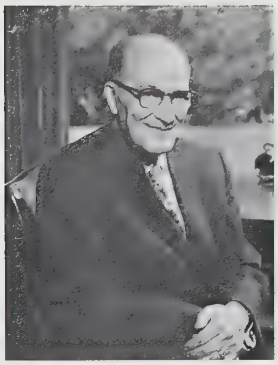
For success is a journey . . . never a destination.

HERE'S **PROOF** THAT YOU **CAN** SHAPE YOUR OWN DESTINY!!

With two simple words, "I WILL," you open the door to the richest and most rewarding life you've ever known.

LET BEN SWEETLAND GIVE YOU THE KEY TO:

* MONEY FOR LIFE'S COMFORTS AND LUXURIES.
* CREATIVE SKILLS FOR YOUR LEISURE HOURS.
* FINANCIAL SECURITY AND PEACE OF MIND.
* MORE FRIENDS.
* KNOWLEDGE THAT COMMANDS THE RESPECT OF ALL.



. . . about the author

BEN SWEETLAND, nationally known consulting psychologist, is the successful author of two other outstanding SMI releases: the dynamic LP album, "I CAN," and the award winning Course for practical salesmanship, "The Magic Formula For Selling."

He is also author of the two best selling books "I CAN" and "I WILL."

16 THOUGHT-PROVOKING BANDS OF WISDOM!!

SIDE ONE

Band #1: INTRODUCTION
You start the journey of Success the moment you determine to take it.

Band #2: MAPPING YOUR JOURNEY
You list your objectives, and they become the 'stations' or 'stop-overs' on your journey.

Band #3: PREPARING TO START YOUR JOURNEY
Luggage is necessary when you travel, and it's vitally important on this trip.

Band #4: WE'RE READY - LET'S GO!!
All unpleasant memories: doubts, fear and self-pity are left behind.

Band #5: HAPPINESS
The first Station bears the title 'Happiness.' How to develop a happy frame of mind.

Band #6: ENTHUSIASM
A Station where the words of Emerson echo loud and clear: "Nothing great was ever achieved without enthusiasm."

Band #7: HAPPY DISCONTENT
There are two kinds of discontent; one works, the other wrings its hands.

Band #8: ACTION
The actions of men are the best interpreters of their thoughts.

SIDE TWO

Band #1: CONTINUITY
The essence of life itself is sustained action; the continuity of living.

Band #2: COMPONENTS
Don't consider your personal objective as a whole; consider its component parts.

Band #3: ANALYSIS - SYNTHESIS
Everything reflects understanding when you synthesize . . . then, analyze.

Band #4: MAJOR - MINOR
Nothing is too big to achieve when you divide it first into Majors . . . then, Minors.

Band #5: A NEW LIFE PATTERN
The accent is on YOU and the design of your new Life Pattern.

Band #6: YOUR FIRST PLATEAU
You pause for a moment to reassess the new possessions you've acquired on your Journey.

Band #7: NEW TRAILS TO BLAZE
The essential truth of the axiom; "Nothing ever stands still . . . it either moves forward or backward.

Band #8: RETROSPECTION - INSPECTION - ANTICIPATION
Your Journey . . . the most important expedition of your life . . . is complete. Never again will you be satisfied with anything but SUCCESS.

THIS ALBUM INCLUDES A PRINTED BOOKLET OF THE ENTIRE SCRIPT

Use it to obtain the maximum benefits from your study of "I WILL." SMI recommends this "Double Sensory" method of absorbing information. Read the printed script as you listen to the recording. Your powers of retention will be greatly increased.



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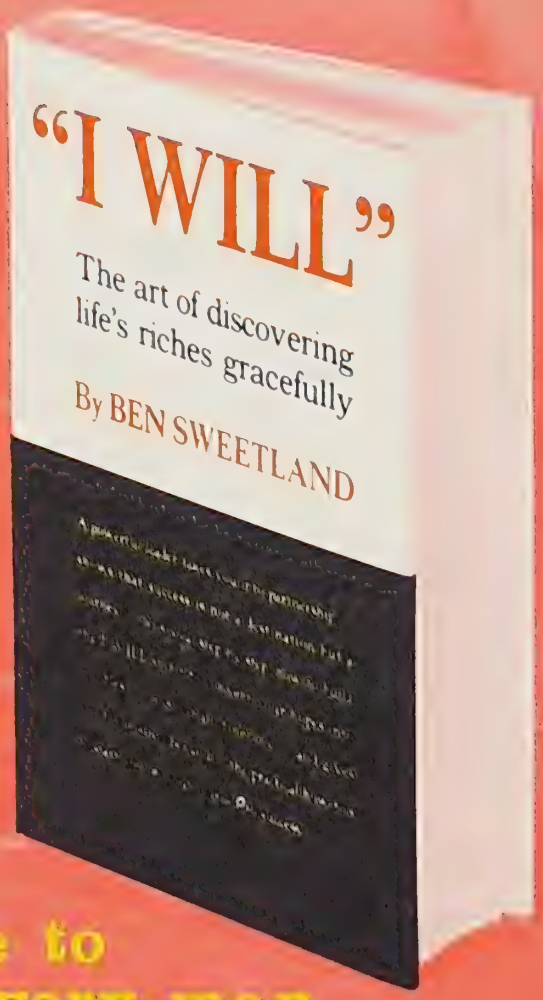
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This album is based on the book, "I WILL." Written by Ben Sweetland and published by Prentice-Hall.

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P.O. BOX 7614
WACO, TEXAS

World's Foremost Producer of Executive, Sales Training, and Personal Development Recordings and Courses.



"Once to every man comes the moment to decide... I WILL!"

"I WILL"

by Ben Sweetland

complete script of the narration

SMI 1336

SUCCESS MOTIVATION® INSTITUTE, INC.
WACO TEXAS

The *SMI* Record Library of *SUCCESS!*

Great writings by the leaders in the field to give you "finger-tip control" of your own destiny!

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SMI-1334	"THE SALE BEGINS WHEN THE CUSTOMER SAYS 'NO'" by Elmer G. Leterman
SMI-1335/2	"HOW TO DEVELOP YOUR DYNAMIC POWER" by Norman Vincent Peale
SMI-1336	"I WILL" by Ben Sweetland
SMI-1337	"HOW TO PUT ACTION INTO YOUR SALES" by "Chuck" Lapp, Ph. D.
SMI-1338	"HOW TO UP SALES BY BETTER SALES SUPERVISION" by Borden and Busse
SMI-1341/2	"SUCCESSFUL ROUTE SELLING" by Jack I. Moss
SMI-1342	"HOW TO SELL QUALITY" by J. C. Aspley
SMI-1344/2	"SUCCESSFUL AUTOMOTIVE SELLING" by Richard Munro
SMI-1345	"THE SEVEN SECRETS OF SELLING TO WOMEN" By Dottie Walters
SMI-2001	"ACRES OF DIAMONDS" by Russell Conwell (7-inch Lp)
SMI-1201	"STRANGEST SECRET" by Earl Nightingale
SMI-2002	"WHO MOTIVATES THE MOTIVATOR?" by Paul J. Meyer (7-inch Lp)

All of the above listed albums (except as noted) are 12 inch, high fidelity, 33 1/3 rpm records, and all of the 1300 series of albums come complete with a printed script booklet of the entire narration of that album.

SMI PRODUCTS DISTRIBUTED BY:

SUCCESS MOTIVATION® INSTITUTE, INC.

• Prices slightly higher in Canada

Printed in U.S.A.

TO ALL RADIO STATIONS
About This Chick Corea Interview Album.

This album has been created by GRP for radio programming and may be used by your station in a number of ways.

SIDE A contains answers by Chick Corea to a specific list of twelve questions. The questions are to be used by the interviewer to work with answers given by Chick Corea. Each answer is delineated on a separate track with a 5 second band in between each track. Side A can be played in its entirety or used in a segment of a particular program.

SIDE B presents Chick Corea's comments on the music from his album. We have included music from his album on bands 1 through 4. Band 3 is a special edited radio version.

Bands 5 through 8 include Chick Corea's comments. Using the music from the Elektric Band album itself, these tracks can also be part of the programming of Side B.

We have made every effort to arrange this interview album for you and your audience and hope that you will make it a part of your station's programming schedule.

GRP Records

SIDE A

1. Welcome to the show
   Chick's Response :01
2. What did Return To Forever represent to you musically?
   Chick's Response 1:25
3. Who were some of the musicians who played with you in Return To Forever?
   Chick's Response 1:23
4. How do young musicians make that transformation from sideman to leader in today's musical world?
   Chick's Response :34
5. After Return To Forever, you pursued a more esoteric musical direction. Why did you decide on this direction?
   Chick's Response 2:12
6. Tell us about the Elektric Band: the players, the technology, the concept, and the music?
   Chick's Response 4:08
7. The Elektric Band is a very visual album. What pictures do you see when you think of the individual tunes on that album?
   Chick's Response 1:54
8. You're known as a virtuoso keyboardist. You're also a prolific composer. How do you view yourself?
   Chick's Response 1:50
9. The Elektric Band is your first album for GRP Records. Why did you choose GRP?
   Chick's Response 2:00
10. What are your touring plans?
    Chick's Response 1:29
11. Considering the excitement The Elektric Band has created on its first album, do you plan to continue with this format?
    Chick's Response :32
12. Well, thank you, Chick. It was a pleasure talking and listening to you about your new Elektric Band.
    Chick's Response :06

SIDE B

Band 1	Chick's comments on..."Elektric City"	1:24
	Music: "Elektric City"	4:07
Band 2	Chick's comments on..."Sidewalk"	:23
	Music: "Sidewalk"	3:48
Band 3	Chick's comments on..."Cool Weasel Boogie"	:56
	Music: "Cool Weasel Boogie" (edited)	4:12
Band 4	Chick's comments on..."Got A Match?"	:17
	Music: "Got A Match?"	5:38
Band 5	Chick's comments on..."Rumble"	:40
Band 6	Chick's comments on..."King Cockroach"	1:07
Band 7	Chick's comments on..."India Town"	:33
Band 8	Chick's comments on..."No Zone"	:28

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DIGITAL MASTER
GRP-P-6603

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Louise Goffin



Words and music.

The "Bridge Of Sighs" interview with music from the Warner Bros. album This Is The Place, produced by Steve Jolley and Tony Swain.



The "Bridge Of Sighs" Interview.

THERE IS ONLY SO MUCH that can be learned about Louise Goffin from just reading her bio: born in New Jersey, raised in Los Angeles, moved to London three years ago. She made some demos, put a band together, got a manager and was subsequently signed to WEA England. Then came the hit single, "Bridge Of Sighs" and the album, This Is The Place, both on Warner Bros. Records here in the States.

But in this half-hour exclusive interview from London, Louise goes much further than the biographic facts above. She talks about the differences between American and British pop radio, about her famous parents (Gerry Goffin and Carole King), about the meaning of life and playing live. Interspersed with all this information are six tracks from her debut Warner Bros. album, highlighted by the first single, "Bridge Of Sighs." That's quite a lot to expect from a half-hour interview, you might think. But it's all here in a fast-moving, informative and entertaining thirty minutes.

Actually, the program is divided into two quarter-hour segments (15:43 and 12:03, to be exact) with a break in the middle, leaving ample time for commercial announcements, PSAs or station IDs. The show is ready for broadcast with voice-over intros and outros included (courtesy of Marc Graue).

There's nothing more to add; just enjoy the show and read the credits. The interview was conducted by Simon Garfield at the Tape Gallery in London and put together by Anne-Marie Nicol and Neil Cox of WEA England. The show was produced by Larry Butler for Warner Bros. Records in Burbank and was engineered and edited by Marc Graue for Marc Graue Recording in Hollywood. The music is from the album This Is The Place on Warner Bros. Records. Available on LP, Cassette and Compact Disc (1/4/2-25692). Produced by Steve Jolley and Tony Swain. Thanks to David Massey Management.

Louise Goffin

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5-

Mandala RECORDS
MLP 3008

audio biography

BEN E. KING

Interview by
RICHARD ROBINSON
of Pop Wire Service

personal copy



DISTRIBUTED BY STARDAY-KING RECORDS

DR. NORMAN VINCENT PEALE

on

What it Takes to be a Real Salesman

There is probably no more satisfying or rewarding job in the world than that of being a good salesman. By the same token, however, few jobs expose a man to more discouragement and frustration. In this recording Dr. Norman Peale talks to you from his heart and his experience about the problems you meet as a salesman—and how to overcome them with a positive "will to win" attitude that will enable you to reach your full potential in the selling line of your choice.

Side 1—"What It Takes to Be a Real Salesman"

Taken from the sound track of the best-selling movie of the same title, Dr. Peale gives you a five-point formula which can become so much a part of you, that you will not only face your daily selling problems with more confidence and pride, but develop a philosophy about salesmanship that will last all through your life.

Side 2—"You Can—If You Think You Can"

Here is a heart-to-heart talk with Dr. Peale in which he recognizes the problems you face and tells you how men like Alfred Kettering and Warren Spahn have faced similar problems and overcome them. If you will listen to this recording whenever you feel tired or discouraged, you will find it a tremendous inspiration and source of help.

There isn't a salesman in America today, be he young and untried or experienced and sophisticated, who will not benefit from meeting Dr. Peale through the medium of this recording.

A SET OF DR. PEALE'S GOLDEN REMINDER CARDS ENCLOSED

To help you put into daily practice the five-point formula Dr. Peale talks about in this recording, you will find enclosed a set of his Golden Reminder Cards to be carried with you every day.

A DARTNELL PERSONAL DEVELOPMENT RECORDING

Produced by

THE DARTNELL CORPORATION

4660 Ravenswood Avenue, Chicago 40, Illinois

Founded in 1917, The Dartnell Corporation is the oldest and largest organization in the world specializing in the production and distribution of sales-training and personal-development booklets, recordings, films, and services.



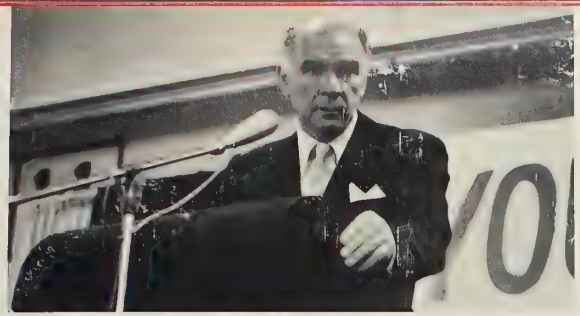
ABOUT THE AUTHOR

Norman Vincent Peale, well-known minister, lecturer, and author, was born and raised in Ohio. In 1932 he was called to historic Marble Collegiate Church in New York City. There, on busy Fifth Avenue, Dr. Peale speaks twice each Sunday morning to 4,000 people. Each month his printed sermons go to more than 300,000 people throughout the world. He is the author of the most popular non-fiction book of recent times—THE POWER OF POSITIVE THINKING—which has sold more than two million copies. It was at the top of the best-seller lists for three years, and has been translated into thirty languages. Dr. Peale is very familiar with the problems salesmen face, having advised and helped many of them over the years. He is also much in demand as a speaker at sales conventions and meetings.

His weekly column, CONFIDENT LIVING, appears in more than 200 newspapers. He is editor-in-chief of GUIDEPOSTS, popular inspirational magazine, with over one million subscribers. Dr. Peale's other activities include a busy lecture schedule; and broadcasts on NBC Radio's devotional program, THE ART OF LIVING, every Sunday morning from October to April.

Dr. Norman Vincent Peale has probably given a push up the ladder of success to more people in all walks of life—including salesmen—than any other man in our day. In this recording, he reaches the hearts and minds of salesmen in a way few other men could. He shows salesmen how to develop the right attitude; how to overcome discouragement and frustration; how to meet every day, every call, every problem with confidence and faith.

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CHICAGO and LONDON



DR. KENNETH McFARLAND, "AMERICA'S No. ONE PUBLIC SPEAKER"

ARE WE RAISING THE RED FLAG OVER OURSELVES?

In addressing a Yugoslavia audience Nikita Khrushchev made a statement which Dr. McFarland frankly admits makes his "blood run cold," and it should have the same effect upon every liberty-loving American. Khrushchev said,

'When I was in America I told the people their grandchildren would be living under a red flag. What I didn't tell them was that they would hoist that red flag over themselves, but they would call it something else. We don't care what color *they say* a red flag is — *we know*."

Calling upon his broad knowledge of government, political science, and economics, Dr. McFarland examines our course for the past three decades and dramatically demonstrates that we have traveled a long way down the road that will make Khrushchev's prediction come true. We have been, and are raising the red flags of communism and socialism and calling them some other color!

Dr. McFarland points to the platform upon which Norman Thomas ran for President on the Socialist ticket in 1932, and shows there are but two planks left. All the rest have been enacted into the law of this land — but not a single one carried the socialist label.

Dr. McFarland shows the progressive feature of the federal income tax law is purely punitive. The only legitimate purpose of a tax law in America is to raise revenue. The progressive feature of the income tax law is not a good revenue producer. Recent revelations in the U. S. Congress bear out Dr. McFarland's warning by showing that if the progressive feature of the income tax were completely eliminated — and the minimum rate of 20% were applied straight across the board — the government would still raise 85% as much revenue as it does now. In other words, the progressive feature of this tax law is designed to penalize and destroy the economically successful. It is indeed a red flag under another name.

In this driving address you will see clearly how the original Progressive Education movement was a red flag whose sponsors insisted was some other color. Dr. McFarland points out other red flags are being raised by leftist Americans who want the government to own and control industries, and fix wages and prices. As he says, "These people are parroting Karl Marx but omitting the quotation marks."

This speech was delivered before a dinner meeting of the Southern California Hospital Association in the Biltmore Bowl in Los Angeles. It is another McFarland masterpiece with all the verve, vitality, and versatility of the speech that "has everything."

One man who sat in Dr. McFarland's California audience and heard this address said,

"We learned, we laughed, and we left determined to lash out against all the leftists who would erase the white and blue from Old Glory."

DR. McFARLAND'S LATEST RECORDS

WAKE THE TOWN AND TELL THE PEOPLE

Writing about this recording Paul Hines says,

"In this inspiring oration, recorded live at the first of five 'Voice of Freedom' meetings sponsored by the Indianapolis Chamber of Commerce, McFarland points out America's greatest danger:

'If we go down, it will not be because in our time we developed an atom bomb.

'It will be because we have developed a philosophy that says the individual is no longer economically responsible for his welfare, or morally responsible for his own conduct.'

"It has tonsil-tickling jokes . . . but after the side-splitting dessert comes the real meat-and-potatoes fare that sticks to your ribs.

"One cannot help but think that if Jefferson, Franklin, Lincoln — all the great Americans of the past — were among Dr. McFarland's listeners they would applaud louder than the rest.

"It's that kind of a speech."

"HORSE SENSE"

This is a specially-released, long-playing recording of a speech *delivered live* before the Mid-South Horse Shows Association. When you play this record you will find yourself joining the Mid-South crowd in a riot of laughter and good humor, but you will also be impressed at the abundance of solid horse sense it dispenses. It is a *must* for all horse fanciers, but it also contains many priceless points on salesmanship, public relations, and the general business of living. Some of the stories in this recording are contained in other McFarland recordings, but most of them are exclusive to this speech. All of them are real "block busters."

This delightfully informal speech is possible only because America's Number One Speaker is also a nationally known breeder and exhibitor of show horses. You will find it is a treat that will be gratefully shared by your friends, your club, your sales force, and a wide variety of others.

"HOW IS AMERICA DOING?"

The first five of Dr. McFarland's recordings are dynamic portrayals of what is commonly called the "American way of life," and vividly describe how the individual can succeed under the system while at the same time helping to preserve it. But in this sixth record Dr. McFarland boldly outlines the policies all Americans together must follow as a *nation* if the free world is to emerge triumphant over Red slavery. It is not slovenly philosophy of containment and capitulation, but is a clarion call for vitality and victory.

This recording is not only a masterpiece of oratorical skill in its own right, but provides an excellent balance for the whole series. "How is America Doing?" was recorded as delivered for a banquet meeting of the Memphis Sales Executives.

Those who have been wanting to hear Dr. McFarland in a program for world leadership will be grateful that this presentation has been preserved in recorded form. Those who already have Dr. McFarland's other recordings will cherish this new one for the balance it gives to the entire series, and for the steadfast stand it takes for the fundamental things we all hold dear.

LET'S SELL SUCCESS!

If ever a record was produced by popular demand it is this one. Every time Dr. McFarland has made an address on this deeply significant theme the requests for a recording of it have poured in. It recognizes that no economic system will work unless the people do. It describes explicitly and dramatically the kind of people who constitute the "gas and oil" that make the free enterprise vehicle run.

There is not an American who should not hear LET'S SELL SUCCESS! And America would be infinitely better off if every one of her citizens could hear this speech over and over again.

LET'S SELL SUCCESS! was taped as delivered to a meeting in the Biltmore Bowl in Los Angeles. The occasion was a combined banquet session of that city's Sales and Marketing Executives and the Purchasing Agents Association.

FOUR OTHER GREAT RECORDED SPEECHES BY DR. KENNETH McFARLAND



Who will Succeed in the 60's?

This is the first one of the McFarland records to be released. That it came as a result of popular demand is fully proved in the fact that the entire first release was sold out in two weeks.

"Who Will Succeed in the 60's?" is a rapid and rollicking address in which extreme practicality is balanced with delightful humor and a thoroughly-grounded optimism The hundreds of testimonials to this recording constantly repeat the remark, "I never dreamed it was possible to learn so much and be so highly entertained all at the same time."

THE LAMPLIGHTERS

"The Lamplighters" was first delivered by Dr. McFarland for the banquet meeting of the International Convention of the National Sales Executives in the Grand Ballroom of the Waldorf-Astoria in New York City. A. H. "Red" Motley, President of the United States Chamber of Commerce, and numerous other competent authorities, have declared this to be the greatest address ever delivered to that large and important meeting. But, "The Lamplighters" is much more than a salesmanship speech. It is one of the great *leadership* speeches of all time. It deals with the fundamental qualities of character that shine forth from an excellent executive, a top teacher, a superior salesman, a great leader, or a wonderful person.

ROPES OF GOLD

Millions of Americans are desperately concerned these days that our freedom shall be preserved. Yet most of these sincere citizens do not fully understand the nature of the thing they are so anxious to save. Every American will be far stronger and effective after hearing this powerful address on the fundamental nature of freedom

"Ropes of Gold" was delivered before a national meeting of Chamber of Commerce managers which packed the auditorium of Kellogg Center, Michigan State University

The MAN in SalesMAN

This meaningful title was given to a timely and terrific speech pointing out that our people "do not inherit in their blood streams the vital understandings that are necessary to preserve the American system of free competitive enterprise, and to succeed under this system." It vividly portrays the basic things every individual "must *learn* and *keep learned*." This record is a "ten-strike" for sales meetings but its usefulness is equally great in virtually all other directions. The Dean of a University School of Business said recently, "I wish every employee, every employer, and every young person in America could hear this address at least once a week."

LONG PLAYING 33-1/3 R.P.M.

THIS RECORDING WAS NOT MADE UNDER ARTIFICIAL CONDITIONS
This recording is an actual reproduction of a speech which Dr McFarland made, without notes, while appearing before one of the many huge and important audiences that he is privileged to address. It includes the actual reactions of the audience

For complete information, write:

Edward M. Miller
AND ASSOCIATES, INC.

518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN, GL 4-4483

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EM 1830

BRC 105
high-fidelity



"9 WAYS TO CLOSE A SALE"

by Al Robertson

Sales Trainer, Successful Store Owner,
Sales Editor and Writer

Narration: by Donald C. Reaser

About this record:

This record is based on the famous speech by Al Robertson which has won acclaim throughout the United States and Canada. It offers every salesman nine different methods of turning prospects into customers.

The "close" is a vital factor for anyone's success in sales. And this is why, in talking about nine different ways to close a sale, Al Robertson has been asked to appear before conventions, dinners, advertising and sales clubs, and sales clinics all over the American continent.

His message to salesmen is the result of 20 years of listening to and analyzing over 4,000 sales presentations. The techniques he observed and developed are now explained and exemplified on this one LP record. Here are the nine closes you may adapt to your own presentation:

Close No. 1 – The Stall

This may be called a form of negative selling. Apparently you don't believe you can offer the prospect what he really wants or needs. Of course, this isn't your true thinking at all. You are merely delaying the sale to relax the prospect and put him in a more receptive state of mind . . . while you enumerate product features and benefits. It can save the day to "stall" after the prospect has turned you down, by "giving up" and then remembering a new benefit of special interest to him.

Close No. 2 – Ask!

Too many salesmen fail to ask for the order. Most people find it hard to say, "No." By asking for the order, you overcome indecision and procrastination in the prospect.

Close No. 3 – The Art of Listening

When you finish your presentation and closing statement, listen to the prospect. This will prevent your "talking yourself out of a sale." By listening to the prospect, you also learn his special problems and new ways in which your firm can help him.

Close No. 4 – Something Extra – Free

Offering a premium gives the prospect an excuse to buy your product or service now. A free offer helps him to justify the purchase. If you have a premium, hold it back until after your closing statement. Then, if he is really interested in your product, the "something extra—free" will help him make a favorable decision.

Close No. 5 – Standing Room Only

Here, your product or offer is limited, like the number of seats in a theater before the "Standing Room Only" sign is hung on the marquee. A limited offer goes well with "something extra—free", since your stock of premiums may be limited. Or there may be a time limit on your offer, inducing the prospect to buy now, instead of later.

Close No. 6 – The Edison Close

Thomas Edison made a sale by comparing the features of his product against those of his competitor. You can do the same. Or, if you don't have serious competition, you may weigh the new against the old, or the advantage of buying a better, easier and perhaps money-saving item.

Close No. 7 – No Sale – Unless

With this method, you make the sale on a promise that some condition will be met to satisfy the buyer. You may use a money-back guarantee. Or, you may offer your item on a free trial. Or, ask the prospect if he'll buy, provided you can set up favorable terms for payment.

Close No. 8 – The Story Close

Use a third party to convince the prospect he should buy your offer. The third party may be introduced by means of a written testimonial, a letter, an article clipped from the newspaper, a before and an after photograph. In this way you offer documentary proof to convince the prospect your product will fill his needs.

Close No. 9 – Using the Eyes to Get Agreement

After your closing statement, drop your gaze to your order pad or pencil. By doing this you avoid "challenging the prospect" with your eyes. Psychologically he will be more relaxed, more likely to say "yes" when you avoid staring at him.

About the author:

As a successful retail store owner in Oklahoma, Al Robertson has built a thriving enterprise since he went into business for himself in 1932. The past 20 years have seen the development of a dynamic sales training program for his own organization, which employs both inside and outside salesmen.

The sharing of his training program with other firms created the demand for his countless public appearances . . . and this record. He contributes articles to many sales magazines and is the "sales clinic editor" of the *Electrical Dealer*.

BUSINESSMEN'S RECORD CLUB
A Division of The National Research Bureau, Inc.
415 N. Dearborn St., Chicago 10, Ill.

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This record was produced at United Film and Recording Studios, Chicago, Ill.

Printed in U.S.A.

BUSINESSMEN'S RECORD CLUB

BUSINESSMEN'S RECORD REVIEW

VOL. 2, NO. 2



Percy H. Whiting is the author of the Dale Carnegie Sales Course and was Vice President, until his retirement in 1960, of Dale Carnegie & Associates.

CURRENT RECOMMENDATION
BUSINESSMEN'S RECORD-OF-THE-MONTH

"SPEAKING FOR PROFIT"

Your Record Club Selection for this Month: A guide to effective public speaking by Percy H. Whiting of the famous Dale Carnegie Institute. This record will show you how to speak effectively to any size audience — from one or two persons to a multitude of thousands.

(For details see pages 2-3)

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As a charter subscriber, you of course have a genuine interest in the Businessmen's Record Club. And therefore you may wish to sponsor additional memberships in the club for key people in your organization.

A discount of 10% will be allowed on each subscription you sponsor. This discount will apply only to record-of-the-month selections.

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Chicago 10, Ill.

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Dr. Kenneth Mc Farland's WAKE THE TOWN AND TELL THE PEOPLE!

presented by

Edward M. Miller
AND ASSOCIATES, INC.



The Moles, an international organization of heavy construction contractors, assembled for its annual banquet in the Grand Ball-room of the Waldorf Astoria to hear Dr. McFarland.

WAKE THE TOWN AND TELL THE PEOPLE

By Paul Hines

Ken McFarland, voted America's foremost public speaker in a recent U.S. Chamber of Commerce poll, couldn't have chosen a more apt title for this rousing speech.

For if, after hearing it, you're not all fired up to "wake the town and tell the people," you've been asleep — which is impossible when McFarland "rears back and lets go."

You'll also be chuckling long after the record ends at his tonsil-tickling jokes and the superb way he tells them.

But along with this side-splitting dessert comes some meat-and-potatoes fare which will stick to your ribs long after the laughter has evaporated.

In this inspiring oration, recorded live at the first of five "Voice of Freedom" meetings sponsored by the Indianapolis Chamber of Commerce, McFarland points out America's greatest danger:

"If we go down, it will not be because in our time we have developed an atom bomb.

"It will be because we have developed a philosophy that says the individual is no longer responsible for his economic welfare or morally responsible for his conduct.

"We're expecting things to come out of our people that have never been put in. We've got to instill the basic truths."

Dr. McFarland has a simple, effective solution to the cold war, which he calls an all-out struggle which we must win or perish.

"We have one big gun which would win for us if we used it," he says. "It's this — we are right and they (the Communists) are wrong. But we don't understand the power of truth when it's coupled with courage."

And he challengingly redefines — in equally understandable language — the American promise:

"That the door will be left open and the ladder left up, and when that is done the promise is fulfilled and no one owes you anything more."

The thunderous ovation (it's real) accorded to Dr. McFarland at the end of this speech attests to his audience's appreciation of his clear thought and sincere presentation.

And one can't help but think that if Jefferson, Franklin, Lincoln — all the great Americans from the past — were among his listeners, they would be applauding louder than the rest.

It's that kind of a speech.

DR. KENNETH McFARLAND

"AMERICA'S FOREMOST PUBLIC SPEAKER"

"NATION'S NUMBER ONE AIR PASSENGER"
Was named in 1957 by the National Sales Executives as
"AMERICA'S OUTSTANDING SALESMAN"
Guest Lecturer, General Motors

A nation-wide survey has proved that Dr. Kenneth McFarland is truly America's Number One Public Speaker. His massive reputation has been honestly earned through a quarter of a century of genuine service to his fellow countrymen through the matchless medium of eloquent speech. Through his great gift Dr. McFarland has held high the beacons that let Americans in all walks of life have a clearer view of their problems, and has aided and inspired success for many thousands.

Millions of Americans have now heard Dr. McFarland in one or more of the large and important meetings which he constantly addresses.

Dr. McFarland's success as an educator brought him national recognition even before he branched out to become equally famous as a business man, personnel consultant, industrial adviser, farmer and stockman, and sales expert. His religiously inspired philosophy has made him a favorite with church groups. He serves as Public Speaker for General Motors.

Taken separately, or all together, the McFarland records glorify the American system and the magnificent opportunities that exist within its framework for all who understand it, appreciate it, and are willing to "play by the rules."

This is the opening of the Sales Rally sponsored by the Sales-Marketing Executives of Chicago in the Grand Ballroom of the Conrad Hilton Hotel. Dr. McFarland was the climaxing speaker.



FOUR OTHER GREAT RECORDED SPEECHES BY DR. KENNETH McFARLAND



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"The Lamplighters" was first delivered by Dr. McFarland for the banquet meeting of the International Convention of the National Sales Executives in the Grand Ballroom of the Waldorf-Astoria in New York City. A. H. "Red" Motley, President of the United States Chamber of Commerce, and numerous other competent authorities, have declared this to be the greatest address ever delivered to that large and important meeting. But, "The Lamplighters" is much more than a salesmanship speech. It is one of the great *leadership* speeches of all time. It deals with the fundamental qualities of character that shine forth from an excellent executive, a top teacher, a superior salesman, a great leader, or a wonderful person.

ROPES OF GOLD

Millions of Americans are desperately concerned these days that our freedom shall be preserved. Yet most of these sincere citizens do not fully understand the nature of the thing they are so anxious to save. Every American will be far stronger and effective after hearing this powerful address on the fundamental nature of freedom

"Ropes of Gold" was delivered before a national meeting of Chamber of Commerce managers which packed the auditorium of Kellogg Center, Michigan State University.

The MAN in SalesMAN

This meaningful title was given to a timely and terrific speech pointing out that our people "do not inherit in their blood streams the vital understandings that are necessary to preserve the American system of free competitive enterprise, and to succeed under this system." It vividly portrays the basic things every individual "must learn and *keep learned*." This record is a "ten-strike" for sales meetings but its usefulness is equally great in virtually all other directions. The Dean of a University School of Business said recently, "I wish every employee, every employer, and every young person in America could hear this address at least once a week."

LONG PLAYING 33-1/3 R.P.M.

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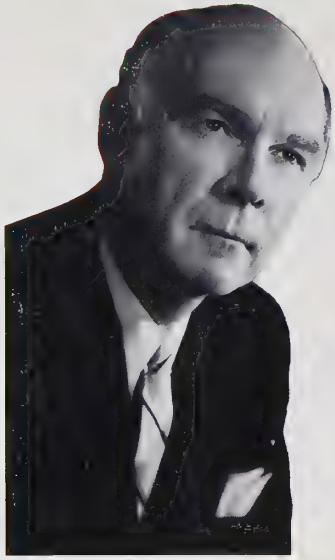
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WHO will SUCCEED in the SIXTIES?



by

Dr. KENNETH McFARLAND

"AMERICA'S NUMBER 1 SPOKESMAN"

presented by

Edward M. Miller
AND ASSOCIATES, INC.

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EM 1090



"For three decades now I have been increasingly identified with education, industry, business and agriculture . . . I am thoroughly convinced that no person can be personally and happily successful unless his job is one that lets him put light in people's faces," says Dr. McFarland.

To the hostess serving the nation's major airlines, the executive figure at the left—dark suit, white homburg, white topcoat, and the bulging, over-sized brief case—is about as familiar a sight aboard their planes as the uniformed pilots and crew with whom they fly. Certainly very few Americans do more traveling on the commercial airlines of the U.S. than does Dr. Kenneth McFarland of Topeka, who logs more hours aloft each week as a passenger enroute than most civilian pilots who earn their living in the air.

If you didn't know better, you might suspect that Dr. McFarland supports his Kansas family acting as a flight safety inspector, or some such work, for the nation's airlines. Actually, nothing could be farther from the truth, as this Kansan, who was awarded a plaque a few years ago as the "Nation's Number One Air Passenger," treats his up-front seat on a plane as just another office, settling down to work from his 30-pound brief case as soon as he boards a plane, usually quite oblivious of the fact that his plane has taken off, is flying, or is landing.

Except for the hostess corps, who contact Dr. McFarland enroute, the familiar picture of this man to the thousands of Americans who see him each year is the one presented in the panel of four photographs above, gestering, orating and expounding behind the rostrum of a speaker's platform. This is the world of Kenneth McFarland, who has built a massive reputation as one of the nation's top public speakers, whose appearance as the feature attraction at hundreds of conventions during the past decade has resulted in his being voted "America's Foremost Public Speaker" in a nationwide poll conducted by the United States Chamber of Commerce.

Serving as the Educational Consultant for the world's largest business organization, the General Motors Corporation, and the nation's biggest trade association, the American Trucking Association, Dr. McFarland gives about 200 talks a year to groups whom he considers "the key leaders of the nation." These talks take him to the four corners of the nation, at a speed and frequency that is astounding, even in this age of jet air travel.

"One of my favorite sayings is," Dr. McFarland chuckles, "just stay in one spot long enough and I'll be by, or," he adds, "Eleanor Roosevelt. People checking my schedule aren't too impressed when I have two speeches in New York with one in Los Angeles in one week," he says, "until they realize that the California talk is sandwiched in between the two New York ones."

About eight times a year, Dr. McFarland executes what he terms a "ringer." That is when he talks to groups at the four borders of the nation, all in one week. This could include the National Sales Executives in Los Angeles, the National Management Association, in Washington, D. C., a School Business Managers Association meeting in New Orleans, and a talk before the American College of Surgeons in Chicago.

Outside of his office, which is located in the fashionable Westboro Mart section of Topeka, and his home, on a 140-acre farm inside the city limits of Topeka, Dr. McFarland is sure he spends more time at the Midway airport in Chicago than any other locality. "I'm in Chicago three or four times a week usually," he says; "I think it would be almost worthwhile for me to have an office at the airport. As a matter of fact, TWA has given me the use of one of their offices there."

Dr. McFarland's varied interests and background as an educator, businessman, industrial advisor and personal consultant make him at home in almost any group. His audiences encompass a vast scope of interests: teachers, pickle packers, church people, morticians, beer distributors, sales executives, to mention a few of the varied groups he speaks before constantly.

Born at Caney some 53 years ago, Kenneth McFarland left that small Kansas community to attend teachers college at Pittsburg, Kansas. He went on to receive his Master's at Columbia University and his Ph.D. at Stanford. For 24 years Dr. McFarland served as a Kansas school executive and achieved a national reputation in that field. The McFarland Trade School, which he designed and built at Coffeyville, was named in his honor and as recognition of his service. He is sometimes described as "the teacher who has made the whole continent into a personal classroom." It was while he was superintendent of schools at Topeka that he joined General Motors as an educational consultant some 10 years ago.

The reputation that Kenneth McFarland has built as a public speaker stems from his sincere conviction that effective speech can be a great medium of service to his fellow men. He believes that the best way to get certain basic truths over to people is to look them in the eye and tell them. His philosophy is that no one can render any greater service to other people than to keep them aware of America's rich heritage and opportunities and to keep them inspired to live by the philosophy that will let them capitalize fully on their own capabilities.

He has repeatedly said, "Any man who helps another man to live more abundantly is doing the work of God."

By Don Richards

●

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How To Set Your Words On Fire

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Ropes of Gold.
Are You Part of the Problem or Part of the Answer?
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How to Overcome Communication Barriers.
Building a Stairway to the Stars.
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16 mm SOUND MOTION PICTURE, "ADVANCED SELLING"

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• **Number Three** — Now you can own or rent America's most effective sales clinic. You will get an increase of at least 10% in the sales of any man you put through this training program. Most will do a great deal better. A complete training program for the sales force. Thoroughly covers basic and creative selling with 5 four color, 35 mm strip films, running from 22 to 25 minutes each, and 5 12" two sided recordings. The program is completely organized with Meeting Guide, Sales Push-Ups and Quizzes. Packed in a sturdy traveling case so it can be shipped or carried anywhere with protection and ease.

You can train groups of any size or give it to one man and let him train himself. Thousands have doubled their sales with this program — many have done even better.

Total price $300. (Terms arranged)
Training material included for 10 men. Additional sets $2 — less in quantities.
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This long play unbreakable record can be played on 33-1/3 rpm instruments. For maximum protection keep in protective envelope away from heat.

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• **Number Four** — A 30 minute tape recording with single sheet Meeting Guide, accompanied by a 4 page take-home bulletin and a self-motivator check chart. Enables you to start at once using this most powerful of all selling, Creative Salesmanship. Helps develop tremendous imagination and virtually irresistible enthusiasm in most of your men. They will learn to organize every interview in advance.

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*Includes Meeting Guide.

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• **Number Five** — 155 pages. A step-by-step program of training and sales building. Covers Secrets of Star Salesmanship, the Foundation, Approach, Demonstration, Close, Objections, How to Relax Nervous Tension, How to Hold and Sway Listeners, How to Remember Names and Faces, Personality, and an Easy Way to Organize a Speech.

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• **Number Six** — All the material of the clinic book plus four executive sessions on Organization of Time and Effort, Sales Strategies, Selling Imagination, Analysis and Check-Up. Also Meeting Manuals and Guides with Quizzes and Quiz Master. A wealth of material for 24 sales building meetings, more than 95 sales building ideas.

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A Condensed Course in Top Bracket Selling.

"NOTHING HAPPENS UNTIL SOMEBODY SELLS SOMETHING" by Arthur "Red" Motley.

"SECRETS THAT MAKE STAR SALESMEN TICK" by Jack Lacy.

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Three 42 minute LP records that will inspire, inform, enthuse and arouse you and your salesmen. You will play them over and over again and each time you will be recharged with confidence and enthusiasm. You will sell more. All recorded live before as many as 4500 salesmen — you will enjoy their roars of laughter; their enthusiasm fairly leaps off the records onto you and your salesmen.

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You will learn the secret of creative salesmanship, you will discover the basic secret that turns salesmen into stars and you will get a wealth of sales making ideas, any one of which can bring big increases in your sales.

Give all three records to every man that sells for you. It will be one of your best investments.

Price $7.00 for one record, $6.00 each for 2 to 11 records, $5.00 each for 12 or more records.

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BRC 152
LP hi-fidelity



DON'T TELL 'EM . . . SELL 'EM

by David Yoho

Director of the Surfa-Shield Institute

BRC 152
LP hi-fidelity

About this record:

The message by David Yoho, via a method of painless bisection, establishes a theme, a composite picture of a professional salesman.

The first of the composite parts—that when put together spell successful salesman—involves the head and shoulders. A salesman takes a big load on his shoulders when with the right mental attitude he says "I can" when others say "I might" . . . "I will" instead of "I hope to" . . . "I must" instead of "I should try."

The professional salesman injects into everything he says and does a positive attitude—it follows a body pattern. The successful salesman starts to walk like he knows he is going in. He acts like he knows he is going to make a sale. His speech takes on a different tenor.

Thus, the first part of bisection is attitude.

The second part is enthusiasm. The successful salesman is proud and excited about being a salesman and about the product or service he has to sell.

The next part of the Yoho bisection of the very human salesman is realism and sincerity.

Realism is giving the customer what he bargains for. Seeing that he sees clearly what he is buying and is not being cheated.

Sincerity is not false flattery. It is saying what you mean with conviction and coming through loud and clear to the prospect. It may be on a personal matter or on the business level.

Sincerity goes hand in hand with realism. The two qualities must be coupled in every presentation you give. These two qualities are not used enough, simply because many salesmen believe it makes them look foolish. True realism and honest sincerity do not make anyone look foolish.

What comes after realism and sincerity? A little thing called selling benefits. People don't buy the products you talk about, they buy the benefits that come from them. They buy taste, beauty, utility, dependability.

There are four general areas of motivation: Gain, Pride, Fear, and Imitation. You can appeal to people with the benefits offered by your product through their desire for gain, their pride of ownership, their fear of missing out, and their propensity for imitation.

From selling benefits to the next part of the bisection of a successful salesman: His ability at overcoming objections.

David Yoho uses a system he calls post negative suggestion. From the first words spoken in your sales presentation, you are closing the sale. You are gathering and garnering facts you will use for (and against) your prospect at the conclusion of the sale.

The professional salesman knows that when a prospect begins to offer objections that the sale is really beginning. The prospect is perking up. He is showing interest.

The art of asking questions is one of the large parts of a salesman. He must develop this art and use it. Asking questions and getting answers is his method (since he cannot read minds) of probing and finding out what the prospect is thinking. It is his major tool for finding out just what kind of suggestions he should plant in the prospect's mind during the presentation, so that when the "post" (closing) period of the sale comes into view, he can negate a prospect's objections.

The last part of a bisected salesman has to be understanding. You must understand how people feel and what action they will take in accord with their feelings.

About the speaker:

David Yoho is the director of the Surfa-Shield Institute, which offers a training program covering every aspect of the home improvement business. The store of knowledge he imparts to one and all on this record-of-the-month selection is invaluable to salesmen in all industries. He is a nationally known sales figure, renowned public speaker, dialectician, sales consultant.

Starting as a roofing and siding salesman in 1949, he has spoken or developed sales programs in most of the cities in the United States, in Canada, Cuba, and Puerto Rico.

Mr. Yoho is the author of several books, and has cut both tapes and records in the sales field for RCA Victor. He is a man with a message worthy of being heard.

Complete Printed Script of Narration Included With This Album

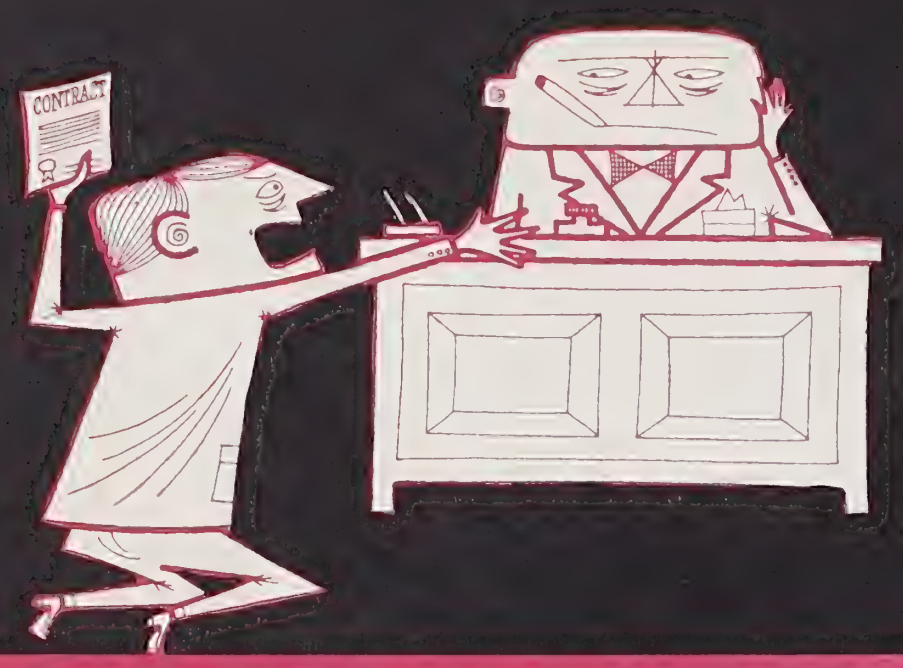
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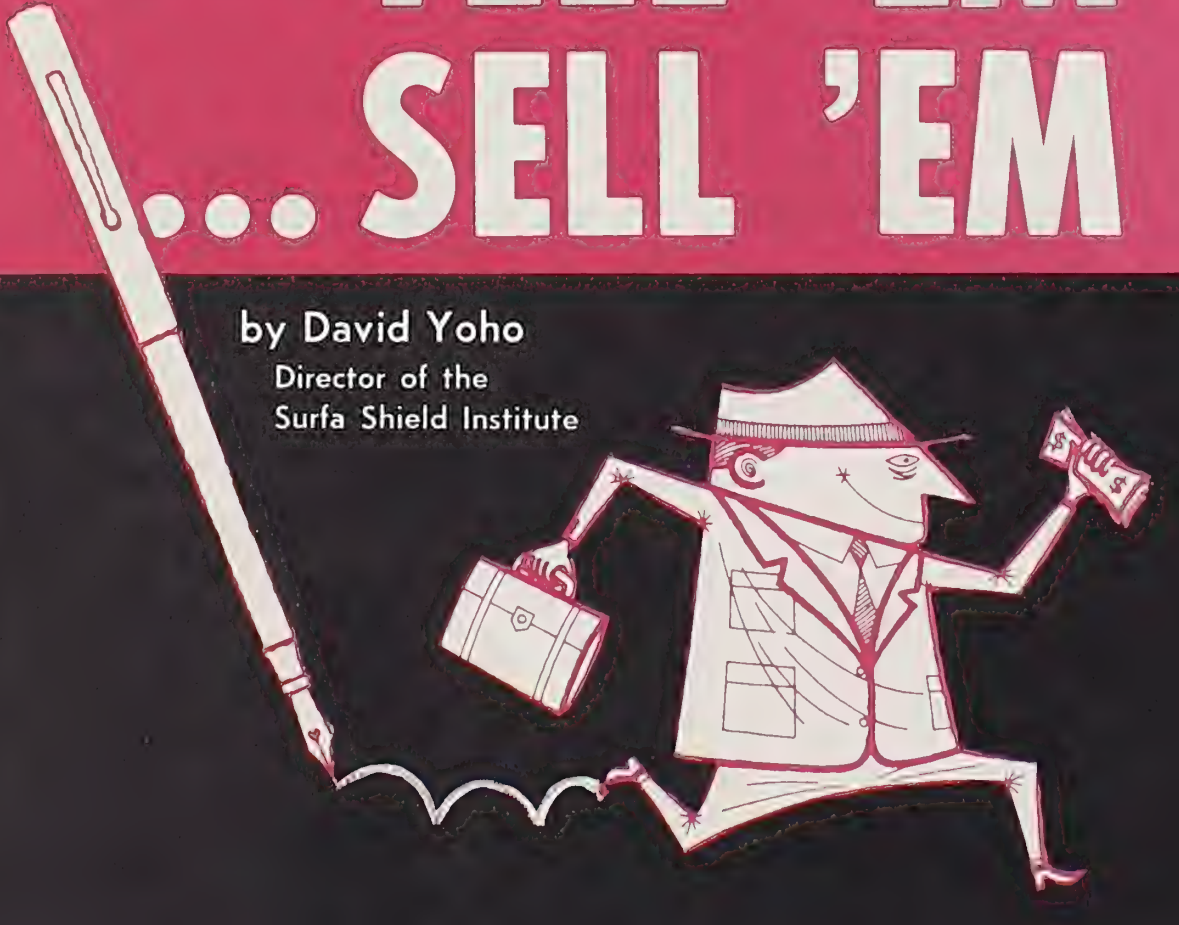
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DON'T TELL 'EM ... SELL 'EM

by David Yoho
Director of the
Surfa Shield Institute



This is a booklet of the Businessmen's Record Club recorded speech, "Don't Tell 'Em . . . Sell 'Em," by David Yoho.

BUSINESSMEN'S RECORD CLUB

— PLEASE NOTE —

This booklet contains the script for the LP 33⅓ high-fidelity record, "DON'T TELL 'EM . . . SELL 'EM by DAVID YOHO.

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CAREER ACADEMY RECORD

Career Academy Medical Assistant Training Program

Lesson No. 25

Business Office Procedures (Continued)

The business and accounting procedures you are learning represent the accumulated experience and knowledge of leading Medical Accounting Firms.

These firms have made exhaustive studies in the area of medical record keeping and accounting procedures, all of which were designed to simplify, standardize, and improve the accounting methods used by practicing physicians. The methods and procedures taught are in general use and are the latest and most modern methods presently devised.

However, you must remember that each doctor's office, in effect, is conducted as an independent private business office. Your doctor may use a different system of record keeping to meet his specific requirements.

Therefore, individual variations between the system taught here, and the system in use in your doctor's office, are to be expected. In general, however, the forms you are learning to use will be similar to those found in most medical offices.

A certain amount of disagreement exists between individual physicians as to the best method of handling certain routine office tasks.

For example, in Lesson 24, you learned how charge slips are used to keep track of services performed by the doctor. However, not every doctor uses charge slips, even though they are recommended by medical business office authorities.

Also, some doctors insist upon itemized statements for each patient. Others simply present the total bill to the patient, feeling that itemizing a statement is not necessary.

Naturally, since these procedures vary, you must use the method preferred by your doctor, especially when you begin work in an office which has a firmly established system.

However, if you should begin work in an office which has no definitely established accounting and record keeping routine, it might be a good idea to present the system described in this lesson to your doctor, with the suggestion that this system could help you to increase the overall efficiency of the office.

Before you make such a suggestion, however, you should be sure that the present system is not as efficient or complete as this system, and that you thoroughly understand both this system, and the one being used by your doctor.

Tactful handling of the suggestion is very important. Remember that your doctor probably has well conceived reasons for every step in his present procedure.

Some doctors may prefer to use a different approach, even though the advantages of these methods seem to you to be self evident.

Keep in mind that, in the final analysis, your job is to handle your doctor's business office to the best of your ability, in the manner he desires.

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A POPULAR PHOTOGRAPHY PRESENTATION

TONY SCHWARTZ ON HOW TO RECORD

THE SOUND OF CHILDREN



KEN HEYMAN

The famed authority on sound teaches you how to make tape recordings of the precious, fleeting moments of childhood. Complete with detailed instructions and sound demonstrations ...PLUS 6 of Tony Schwartz's celebrated sound essays.

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TONY SCHWARTZ ON HOW TO RECORD

THE SOUND OF CHILDREN

A unique recording that will help and inspire people who want to make tape recordings of the children around them. Complete instruction booklet, supplementing the information in this record, is enclosed.

Many people who own tape recorders would like to learn the techniques of making recordings of their children—recordings that become increasingly precious as the youngsters grow older. Fortunately, these techniques can be learned quickly, if one has an expert instructor. To make this type of instruction available, the editors of Popular Photography asked famed sound authority Tony Schwartz to share his years of experience and recording know-how. In this record he tells you how to select tape recording equipment and explains his methods of creating sound stories with children. After you learn the techniques—many of which are demonstrated in sound—you'll be able to effectively capture on tape the frequent gems of naive humor and wisdom that come only from the mouths of the very young.

Side 1 of the record actually shows you the meaning in sound of many of the most important recording techniques. Included are sound demonstrations of editing, the fidelity of sound at different recording speeds, types of microphones and their uses in a variety of situations, and the effect of architectural surroundings. In addition, you are shown how to improve the quality of tapes by re-recording them. Three entertaining sound stories demonstrate how you can:

- Preserve meaningful moments in children's lives
- Record stories that people tell about your children
- Recreate significant moments in a child's life.

If you have ever wondered, "How can I get children to talk?" you'll find the answer in these brief but complete vignettes in sound. Actually, very few children *don't* talk—and therefore the problem is to record them when they are talking and doing things, as shown in these examples.

Side 2 contains three sound stories that are strikingly original in conception and execution. In these "sono-montages," you hear only the sounds and voices of the children; no narration is needed to make the stories complete. The first sono-montage, "Children and God," is a provocative collection of serious and humorous comments of children on "Who is God?", "Where is God?", good and bad, heaven, and prayer. Children of all faiths and backgrounds are heard in this presentation. They were recorded at home, in school, and at play on sidewalks and in playgrounds. These naively reverent opinions reveal an aspect of children's thinking that until now has never been recorded.

The second vignette, "Nancy Grows Up," is a classic recording that has been broadcast many times on network radio. It consists of tapes which Tony Schwartz made of his niece from her infancy to adolescence. The first sound you hear was made when Nancy was a month old and the last when she was 13. This span of years is condensed—by the miracle of tape recording—into a little over two minutes. Many people consider it the most enthralling two minutes of sound they have ever heard!

The last section, "Sound Snapshots," was compiled from the thousands of tapes of children that Tony Schwartz has recorded over the years. This choice selection of the younger generation's droll expressions ripples with spontaneous humor. While you're chuckling, you'll probably be thinking of how to capture the amusing sayings of your own children and those of your friends.

HEAR THE ANSWERS:

- What are two reasons for making recordings at 7½ inches per second rather than at a slower speed?
- For what type of situation should you use a cardioid microphone?
- Why use a windscreen?
- How can you reduce the amount of car rumble in a recording?
- In what type of rooms is there considerable reverberation?
- What is the disadvantage of making twin-track recordings?
- How can you use the voices of many children to create an essay in sound?

TONY SCHWARTZ: THE EXPERT'S EXPERT ON SOUND

Your instructor, Tony Schwartz, is a pioneer in the use of portable tape recorders. For 23 years he has been capturing the sounds of actuality wherever he finds them. He uses the world as his studio, instead of a sound-proof room. His perceptive recordings—ranging from the street songs of children to the candid comments of New York taxi drivers—have been internationally acclaimed. Creator of the soundtracks of many prizewinning radio and TV commercials, he also writes a monthly column on sound for Popular Photography. In this record, for the first time, he explains the working methods that have made him the world's No. 1 sound collector.

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TENNIS FUNDAMENTALS with Welby Van Horn

ON WELBY VAN HORN

"No teaching professional in tennis – or possibly in any sport - can boast the magnitude of success enjoyed by Welby Van Horn, who has been the pro at the Caribe Hilton Hotel and Tennis Club in San Juan since 1951. Van Horn taught 1967's top-ranked player, Charlie Pasarell, how to play the game when he was only 8, and Pasarell is just one of many champions that Van Horn has trained.

Tennis was virtually non-existent in Puerto Rico when Van Horn first arrived. But during the years since his program began to bear fruit in 1955, 21 of the players who learned the game under him have earned a total of 138 national rankings. Eleven different Van Horn protegés have reached the finals of national championships, including Freddy De Jesus, the 1970 National 16-and-under Singles and Doubles Champion.

Van Horn himself is a world class player, at 19 one of the youngest finalists ever at Forest Hills. A precocious pro at 21, he is thus a veteran teacher of more than 25 years' experience. His methods have started more players on the road to championships than any other."

SPORTS ILLUSTRATED

ON WELBY VAN HORN'S BALANCE SYSTEM

"Certainly no word in a teacher's vocabulary is more important than balance. Watch a good quarterback in action, a basketball player as he moves to make a jump shot, or two boxers in a ring – they all have balance. We recognize its importance, but few of us have used the concept as precisely as Welby Van Horn does.

In the first stages of his balance approach, there is no mention of shaping the stroke; he is talking about balance, pure and simple. Since balance can be taught and practiced even without a racket we might think at first that it does not have anything to do with "shaping the stroke", but when Welby Van Horn forms the essentials of good balance, *he is automatically shaping the stroke.* He creates a frame, or "mold", in which to put the racket. Once the pupil has absorbed the principles of the Van Horn Balance Approach, a few key ideas on the swing set him well on his way."

JIM LEIGHTON
in his book
"Inside Tennis - Techniques for Winning".

ON TEACHING TENNIS

"There is an old myth that tennis is an easy game. My teaching is based strictly on the premise that tennis is a difficult game. Rather than try to cope with frustrations that must surely overtake a student later on, I try to prepare him in advance. If he is well-grounded in the fundamentals, within a certain range of correctness, he can only progress.

I believe that the vast majority of all those who play tennis would enjoy it much more if they could reach a level closer to their potential. In any activity I believe that enjoyment increases in direct proportion to proficiency, so what I strive for with my students is maximum proficiency in minimum time."

ON LEARNING TENNIS

"The proper way to learn tennis is not to imitate the great players who, because of their experience and ability and the speed of play, constantly improvise and violate the fundamentals.

The proper way to learn tennis is to learn the fundamentals."

WELBY VAN HORN

ON THE FILM "TENNIS FUNDAMENTALS"

"The Welby Van Horn instruction movie is by far the best tennis instruction film I have ever seen. Welby is one of the four outstanding tennis coaches in the world, and his method of teaching is easy to follow – for athletes and non-athletes alike. This film is the equivalent of 10 lessons from Welby. It should be in the home of every aspiring player."

GLADYS M. HELDMAN
Publisher and Editor
WORLD TENNIS MAGAZINE

ON USING THIS RECORD

The material on Side 1 of this record (and in the accompanying booklet) constitutes the equivalent of 10 lessons. It cannot be learned by merely listening to it – you must practice it, constantly and repeatedly. It can be used most effectively in conjunction with the film "Tennis Fundamentals," which shows Welby Van Horn in a step-by-step demonstration of each of his exercises.

All of these exercises can be practiced alone and many can be practiced away from a tennis court. If you are a beginner, the more secure you feel in your movements before you play on a court (where both you and the ball are in constant motion), the faster you will find yourself improving. If you are an intermediate, practice both off and on the court will improve your strokes and make your playing more enjoyable.

The material on Side 1 of this record and described in the accompanying booklet is fully demonstrated by Welby Van Horn in "Tennis Fundamentals", a 32-minute film available for purchase or rental in 16mm with sound and Super8mm with titles.

Produced and distributed by Tennis Films International, Inc., 137 Newbury Street,
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DAVID DINKINS

TENNIS FUNDAMENTALS

with Welby Van Horn

AS DEMONSTRATED IN THE FILM "TENNIS FUNDAMENTALS"



Tennis Films International, Inc.
137 NEWBURY STREET
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With Conversa-phone's short-cut method, there's no tiresome grammar to learn, no dull verb conjugations and no classes to attend. This is truly the modern way to learn a language for travel and fun.

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C-364	Japanese
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CX-123	Mandarin Chinese
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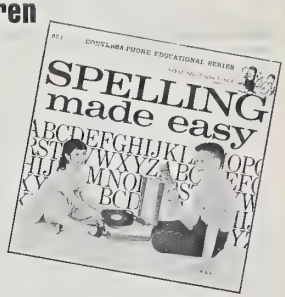


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S-203 (COURSES S-201 and S-202 Boxed Together)

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Many intelligent people are often less than impressive in conversation simply because they lack the ability to express themselves, or do express themselves in a dull, drab way. Now—with the Magic Key To Colorful Conversation Record Courses—you can discover how to add spice to your conversation . . . how to make **every thing you say more meaningful, more exciting, more vivid and more impressive.**

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VOL. I

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SP-821



the Magic Key to

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Educational Material Prepared by Hugo Hartig, Assistant Professor of Education, Eastern Oregon College

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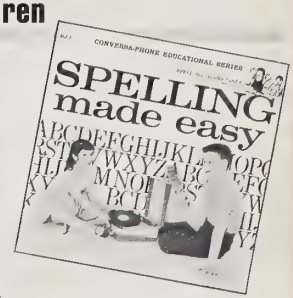
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YOUR KEY TO MORE KNOWLEDGE

Would you like to have the ability to use the correct word at the correct time? Would you like to be able to express yourself in one word, rather than 5 or 6 in order to get an idea across? Would you like to increase your vocabulary with many useful words? These are the problems that Conversaphone's Vocabulary Builder Courses will help you solve. The staff of Conversa-phone has used its many years of experience to produce this series to help students, businessmen, housewives, organizational leaders, college graduates and many others improve their ability by building a strong vocabulary.

Here are a few of the advantages that can be derived from these Vocabulary Builder Courses:

- **helps you pronounce difficult words correctly**
- **stops you from making embarrassing errors**
- **enables you to speak more fluently and convincingly before friends or audiences**
- **gives other people a better impression of yourself**
- **makes it easier for you to put thoughts down on paper**
- **helps to correct spelling mistakes**
- **and last but not least it will richly increase your vocabulary in a short time**

It has been demonstrated many times that persons with above average vocabularies have been able to do much better in the job market. Not only do they obtain the choice positions, but also the higher paying ones.

In the process of writing these courses, thousands of words were scrutinized to ascertain the feasibility of their use as good vocabulary building material. Through this process many words were eliminated because the staff felt that they were too common or that the word had very little practical use in our modern society. The next step was to grade the words into three separate categories; namely, words that have great important usage, words that are more unusual and will add color to your conversation and lastly words that will add distinction and class to your vocabulary. Therefore, the first volume of Conversa-phone's Vocabulary Builder Series SP-826 contains important usage words, the second volume SP-827 contains colorful and unusual words and the third volume SP-828 contains distinctive and slightly more difficult words.

Each course comes with its own manual. The manual contains the recorded words, giving the most widely used definition and the part of speech (noun, verb, adj., etc.) for each word. The student should familiarize himself or herself with the meanings of the first group of words. Once this has been accomplished the record should be put on. The instructor will give the exact pronunciation of the words being studied and then use the word in one or more sentences. While you are listening to the record you will be able to follow the meaning of the words in the text. In this way you will see what the new word is being substituted for in the instructors' sentence. As an example, let us take the word "concise". The instructor says the word "concise" and then gives the sentence, "The senator gave a concise speech." By checking the manual, we see that "concise" means "short and to the point". Therefore, if you did not know the meaning and use of the word "concise", you might have said, "The senator gave a speech that was short and to the point.". By being able to use the word "concise" you have improved your vocabulary and expressed yourself by the use of one word where it might have taken another person 5 or 6 words to express himself.

Another feature of each course are the 20 quizzes that enable the students to check the progress they are making. Conversa-phone Vocabulary Builder Courses are a fine set of learning tools for all students and graduates who wish to improve their word usage. Each course consists of a 12 inch Hi-Fi LP record and instruction manual.

SP-826 Vocabulary Builder — Vol. 1
SP-827 Vocabulary Builder — Vol. 2
SP-828 Vocabulary Builder — Vol. 3



TWO-HOUR SHORT HAND

TAKES 2 HOURS TO LEARN—
USE IT A LIFETIME

Here is a combined record-book course especially designed for you...whether you're a student, businessman, nurse or secretary. It's for everyone who needs a shorter, more efficient method of taking notes at lectures, conferences, and in writing letters, themes, articles or books...yet it can be learned in only two hours. Two Hour Short Hand can be learned in such a short time because it makes use of what you already know. **NO** new or strange symbols, special stenographers' notebooks, or changes in your present method of writing are needed. It is based entirely on common sense. You'll find it as easy to write as it is to read ...and be able to do it this very day.

S-200 TWO HOUR SHORT HAND



CONVERSA-PHONE'S

TYPE-RIGHT

TYPING COURSE

The demands of our present society for neater, more legible, and faster means of communication in school, home or business have led to a great increase in the use of the typewriter. Here is a course designed for the whole family...or anyone who needs to learn to type. It is the new easy way to learn touch typing and improve your speed. The Type-Right way allows you to give your undivided attention to the typewriter, the object that needs it... no more referring back and forth to charts and diagrams. With the help of the record and written notes and business letters contained in the enclosed manual, you will advance to 60 words per minute. Together they teach you to type fast, accurately and easily. Includes 12" High-Fidelity long-playing record and book of business letters.

S-210 TYPE-RIGHT COURSE



SOUND SPELLING

How many times have you been embarrassed because of spelling mistakes? Now, with Conversa-phone's new Magic Key to Sound Spelling, poor spellers can be helped...can become good spellers. This tested proven method helps you learn to spell the most frequently misspelled words in English! A "must" course for secretaries, businessmen, high school and college students—in fact, for everyone who uses the written word. Each course contains a 12" long-playing record of key words divided into 8 easy lessons, plus an instruction book with all the words on the record, plus 200 bonus words.

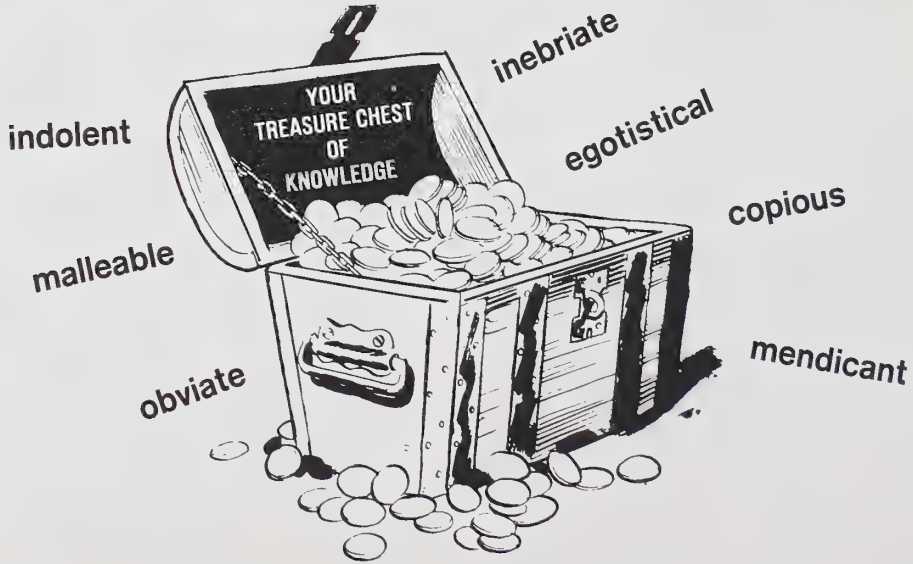
SP-821 SOUND SPELLING—VOL. I
SP-822 SOUND SPELLING—VOL. II

Start improving your spelling with either of the two courses listed. Each course is different, each can boost your word power.

SP-826
VOL. 1

CONVERSA-PHONE'S

VOCABULARY BUILDER



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Successful Teaching Methods since 1911

Printed in U.S.A.

TEST 20

a] superficial [adj.]
b] sustenance [n.]
c] tacit [adj.]
d] tantalize [v.]
e] tincture [n.]
f] trite [adj.]
g] tumult [n.]
h] urbane [adj.]
i] usurp [v.]
j] venomous [adj.]
k] vivacious [adj.]
l] volatile [adj.]

Substitute a word from the above list for words in parenthesis.

1. His [livelihood] depended upon charity.
2. The [light color] was indistinct.
3. It was a [poisonous] snake.
4. He was quite [courteous] in his manner.
5. The child was highly [spirited].
6. The [violent disorder] was incontrollable.

ANSWERS TO THE TESTS

TEST 1	1 [b]	2 [d]	3 [c]	4 [i]	5 [h]
TEST 2	1 [c]	2 [e]	3 [b]	4 [f]	5 [g]
TEST 3	1 [5]	2 [10]	3 [7]	4 [1]	5 [9]
	6 [2]	7 [3]	8 [4]	9 [6]	10 [8]
TEST 4	1 [g]	2 [e]	3 [f]	4 [d]	5 [h]
TEST 5	1 [9]	2 [6]	3 [8]	4 [1]	5 [10]
	6 [2]	7 [3]	8 [4]	9 [5]	10 [7]
TEST 6	1 [c]	2 [d]	3 [i]	4 [g]	5 [b]
TEST 7	1 [c]	2 [d]	3 [e]	4 [a]	5 [i]
TEST 8	1 [d]	2 [a]	3 [g]	4 [e]	5 [h]
TEST 9	1 [5]	2 [10]	3 [7]	4 [8]	5 [9]
	6 [1]	7 [2]	8 [3]	9 [6]	10 [4]
TEST 10	1 [j]	2 [c]	3 [i]	4 [h]	5 [b]
TEST 11	1 [b]	2 [g]	3 [j]	4 [d]	5 [c]
TEST 12	1 [5]	2 [6]	3 [9]	4 [10]	5 [1]
	6 [2]	7 [4]	8 [7]	9 [3]	10 [8]
TEST 13	1 [d]	2 [b]	3 [c]	4 [f]	5 [h]
TEST 14	1 [h]	2 [f]	3 [d]	4 [i]	5 [a]
TEST 15	1 [7]	2 [6]	3 [10]	4 [9]	5 [1]
	6 [2]	7 [8]	8 [4]	9 [3]	10 [5]
TEST 16	1 [f]	2 [j]	3 [h]	4 [c]	5 [d]
TEST 17	1 [d]	2 [h]	3 [e]	4 [a]	5 [b]
TEST 18	1 [6]	2 [9]	3 [2]	4 [1]	5 [10]
	6 [7]	7 [3]	8 [4]	9 [5]	10 [8]
TEST 19	1 [c]	2 [d]	3 [h]	4 [j]	5 [e]
TEST 20	1 [b]	2 [e]	3 [j]	4 [h]	5 [k]
	6 [g]				

BEACON LP-308

FOR MATURE PEOPLE



A HIGH FIDELITY RECORDING

THE ORIGINAL

CREPITATION CONTEST

-: ——— :-

CONTESTANTS

LORD WINDERSPHERE (England)

AND

PAUL BOOMER (Australia)

-: ——— :-

ALA ENTERPRISES, INC.
CARDINAL INDUSTRIAL PARK
GILPIN AVENUE
HAUPPAUGE, L. I., N. Y. 11788

MADE IN U.S.A.

"THE GREAT CONTEST"

SIDE ONE

1 THE GREAT CONTEST

2 FAMOUS REAR CONCERTO

SIDE TWO

1 SONGS OF OUR TIMES
2 LETTER TO A TEEN AGE DAUGHTER
3 ODE TO THE FOUR LETTER WORD
4 LITTLE EVA
5 HOW TO PLAY GOLF

This unique recording of the first International Crepitation Contest marks the progression of yet 178 previously held in Europe of which no recording has ever been made. The 2nd International or 179th European contests were unfortunately prevented by the outbreak of World War II, thus, sadly plugging what might have been a big noise right up to this day. Since that final contest we are still awaiting a re-inauguration of the skill.

However, The Great Contest has come a long way since it started as a gourmets' challenge in the small but prosperous town of Glutiion in the principality of Novakia, Hungary. It began in the year 1754 under the tyrannous rule of Andre of Novakia, (son of Flatus) a man of lascivious greed and dire insanity. Count Andre of Novakia had been left vast acres of cabbage farm belonging to his family from whose fields the whole of mid-European culture imbursed its supply of sauerkraut. The name 'Novakia Kraut' in the days of Flatus, was a household name and one which was revered throughout the Empire.

That is until the dubious Andre became (it is recorded) 'crazy like killer cabbage-white' and this twist was the moment of collapse for the declining cabbage trade, but a certain start of a new sport for only the toughest of men. Andre, inspired by cabbage wine, plotted a method that would quench his ugly lust for murder-undenied in wining and dining his victims to death, on a diet of cabbage and cabbage and cabbage, which he served in such remarkable amounts and in so many courses that many a visitor, out of the traditional politeness to his host, though bursting at the very seams, would drink his health, and lift a final fork to the mouth before clutching the middle, wiping the brow and gaffawing to a deadly slump beneath a finely decked oaken dining table.

Now, Andre had one secret advantage over his ill-fated guests, being the host of his own house and master of his own plan, he had the guts to dispel the gathering fumes of flatulence in many a strange crepitating sound with the sly discretion of afterward recounting that these were due to the dreadfully old condition of the ancestral chair upon which his enormous frame was imprisoned. Thus the wicked Count succeeded in poisoning many an unsuspecting victim, throwing discreetness from the police to the wind. He was proud of his doings and no-one could stop him, by law.

If it had not been for the growing sauerkraut shortage spreading through its neighboring nations, Novakia may well have kept this fiendish sport within the boundaries of local fame. But just as the cabbage grows and leaves unfurl, so the unbelievable stories reached the ears of international adversaries and casus belli was declared upon the strychnine Andre. It was at this time that his plan began to backfire.

It was soon discovered by the use of a spry spy ring with ingenious methods that the alledged crepitation of the cabbage-king's chair was, in fact, alledged and it was no sooner concluded that the man's manners left nothing to be revered by any dinner guest, so that from then on it naturally became a free fight for all.

As they say, an ill wind blows nobody any good, and this was certainly true for Andre of Novakia. One gusty November eve as his faithful servant Gertrude delivered the seventeenth course of cabbage au gratin to Andre's first open contender ,the mighty Artzbaum of Lithuania, this guest gusted forth the most monstrous sound from his unfathomable chasm that swept poor Gertrude off her feet head first into the tray she was carrying causing this delicately balanced see-saw to hurtle enladened earthenware behind her bent body to the vulnerable temple of her boss, a now startled and enraged corpse posing as a Martian milliner's delight!

The victory of Artzbaum was praised, and back amongst the Baltics he welcomed new contestants to vie for his title of Champ. And so for generation after generation the Artzbaums held and lost, lost and regained the title all over Europe, refining the art and creating a set of well-founded rules for this unique sport which has wound it's way in popularity and support even to this twentieth century.

The sport might have become International a long time before today, if a disaster had not struck at the first meeting ground outside Europe in 1883. On May 20th, on the Island of Krakatoa a great loss was suffered including all traces of the crepitators, when the island virtually exploded in a vaporous cloud. The winner, of course, was unknown.

No claim to the title was left and so the game lapsed for several years until the early 1900s.

Today, at the Maple Leaf Auditorium, Lord Windesmere from England holds the title while a young Australian takes a crack at it. Paul Boomer, a young man who's had stinking results, so far, but since undergoing intensive training promises to trump the title with one foul . . . .! Let's join them at the post, and may the best indigestion win!

SPECIAL EFFECTS: Curly Leek
LINER NOTES: F. Art Freely

SPECIAL ACKNOWLEDGEMENT:

The cabbage growers of the world for making the blow-by-blow contest possible.

HI-FI

STEREO-FIDELITY

BORDERLINE PRESENTS VOL. VI

GONE WITH THE WIFF!

(THE GREATEST CONTEST OF THE CENTURY)



CENSORED

NOT FOR RADIO PLAY

SCANDAL

in the Queen's Chamber



THE FUNNIEST PARTY RECORD EVER PRODUCED –

FOR ADULTS ONLY

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No. 1002

THE SCIENCE OF SOUND

The Science of Sound was produced by Bell Telephone Laboratories as an aid in understanding how sound is put to work for the benefit and pleasure of man. If it helps instructors in their demonstrations of acoustic phenomena, we have achieved our purpose. If it inspires young people to further interest in science, so much the better. It is primarily instructive; however, we hope you will also find it entertaining.

1 HOW WE HEAR

Sound vibrations; compressions and rarefactions. *The Science of Sound* has been recorded eight decibels lower than usual so that illustrations of acoustic phenomena can be presented with loudnesses approximately proportional to their level in nature. Adjust the volume of your phonograph so that the announcer sounds as if he were speaking to you in a normal conversational voice. Then, orchestral music and certain other sound effects that would normally be louder than a human voice will sound louder. (The introduction played by the Bell Telephone Orchestra is the *Bell Waltz,* composed by Donald Voorhees, and published by Carl Fischer, Inc., New York.)

2 FREQUENCY

The frequency range of the average human ear; sweep tone from 30 to 15,000 cps. This recording and the phonograph equipment on which you are playing it are, even more than your ear, limited in their ability to reproduce faithfully very fast and very slow sound vibrations. However, with high-fidelity equipment, you may be able to hear vibrations between about 50 and 12,000 cps. The sweep frequency tone is recorded according to the recommendations of the RIAA. Playback equipment that is equalized for the RIAA curve and operating correctly will reproduce all tones from your loudspeaker with approximately equal power. Differences in the apparent loudness of the various frequencies are due to the characteristics of the human ear. These pitch versus loudness characteristics have been charted by Fletcher and Munson and can be seen in most standard textbooks on sound and acoustical engineering.

3 PITCH

How pitch depends chiefly on frequency—and to some extent on loudness; the subjective nature of pitch; the mel scale. The standard reference for 1000 mels is a 1000 cps tone at 40 decibels above 0.0002 dynes per square centimeter. The mel scale tones on this record are presented at greater intensities so that they can be heard more easily.

4 VIBRATION AND RESONANCE

The differences among free vibrations, forced vibrations and resonant vibrations. A tuning fork is struck and allowed to vibrate freely. Then it is driven by an electromagnet to vibrate at frequencies not natural to it.

5 INTENSITY

What sound intensity is; how it is measured; standing waves; the decibel. Since ordinary phonograph equipment is quite limited in its dynamic range we have been forced to modify and accentuate some of the intensities in this and subsequent demonstrations so that they can be heard comfortably by your ears. Actually the average human ear has a maximum range of about 130 decibels between the threshold of hearing, below which no sound can be heard, and the threshold of feeling, above which sound intensity becomes uncomfortable. We have not attempted to demonstrate an intensity range of more than about 40 decibels. (The jet engine and tortoise mating call are presented with the permission of Folkways Records and Service Corporation, New York.)

MARKED FOR DEATH



Sermon by
DR. JACK VAN IMPE

MARKED FOR DEATH

CAN AMERICA SURVIVE?

SERMON BY DR. JACK VAN IMPE
RECORDED LIVE AT LANDMARK BAPTIST TEMPLE



A portion of the overflow crowd at Landmark during the Crusade.



There are three verses in the word of God that appropriately describe the life and ministry of Dr. Jack Van Impe: Psalms 119:9, "Wherewithal shall a young man cleanse his way? by taking heed thereto according to thy word."; James 1:5, "If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and it shall be given him.", and Psalms 126:6, "He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him."

Dr. Van Impe is a man who believes, practices, and preaches the word of God. His ministry at the Landmark Baptist Temple and over the Landmark Hour broadcast was a tremendous experience, and honest Christians cannot ignore results. Results is the criteria of a man's success. Noah is an illustration of this truth. He saved his family and became an heir of righteousness through faith. Therefore, we must conclude that Dr. Van Impe's revival crusade at Landmark influenced, changed, and converted people beyond our greatest expectations.

I personally asked Dr. Van Impe if he could and would make this message, "Marked For Death", available to the masses of people who heard it and heard about it.

He is a busy man with little time to answer all requests, however, he consented to our urging and gave permission to Artists Recording Company to produce this message as it was preached before an audience of hundreds in Landmark auditorium and perhaps to more than 3,000,000 people on radio.

Concerned Americans should distribute the message "Marked For Death", and Dr. Van Impe's message "The Coming War With Russia" which was preached in the Canton Baptist Temple in Canton, Ohio, and also on the Landmark Hour.

The Chinese proverb "Why curse the darkness when you can light a candle" is appropriate in this tragic hour in human history. Therefore, you can light a candle, hold high a torch, sound a trumpet by making these messages available to thousands across America.

John Rawlings, Pastor
Landmark Baptist Temple
Vice President, Baptist Bible College
Director, Landmark Hour

Produced and Manufactured by

Artists Record RECORDING and PRESSING, Inc.

CINCINNATI, OHIO 45215

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JACK VAN IMPE EVANGELISTIC ASSOCIATION

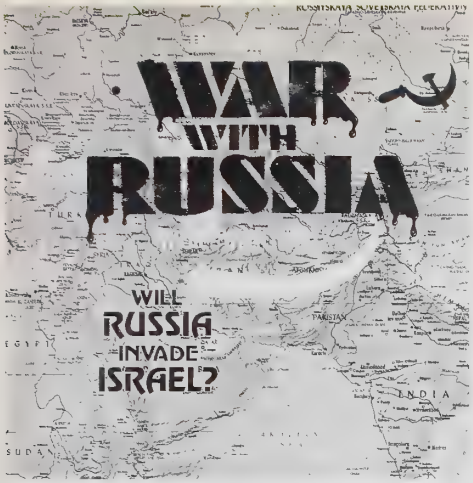
Ambassadors for Christ

II Cor. 5:20

WASHINGTON SQUARE PLAZA · ROYAL OAK, MICHIGAN 48067

DR. JACK VAN IMPE
Evangelist - Accordionist

REXELLA VAN IMPE
Vocalist - Pianist



THIS MESSAGE . . .

has brought more souls to Christ than any other Dr. Van Impe has ever preached. Through careful historical research and thorough Bible documentation, he not only proves the reliability of God's Word, but shows that current international events signal the approach of the world's greatest and most significant military confrontation and the return of the Lord Jesus Christ to earth (the Revelation). Following are but a few of the exciting topics discussed:

- **Who are Gog, Meschech, Tubal, Rosh and Tarshish?**
- **The formation of the Common Market!**
- **The coming world dictator!**
- **Daniel interprets Nebuchadnezzar's dream!**
- **Daniel's seventy weeks!**
- **Will Russia invade Israel? When? Why?**

DR. JACK VAN IMPE . . .

is America's evangelist to the world. Each week his international radio broadcast is beamed to the nations via Trans World Radio's global network of stations. The program is translated into the languages of the people -- including Russian -- and covers the entire USSR.

At home, Dr. Van Impe reaches all America weekly via his half-hour prime time television program. He also schedules several hour-long nationwide specials each year.

Historic events in the ministry of Dr. Van Impe include the following:

- **First United Crusade**
  July, 1958
- **World Radio Broadcasts Begun**
  Easter Sunday, 1972
- **First Nationwide Television Special**
  April, 1976
- **Conducted America's Bicentennial Crusade**
  Philadelphia, Pennsylvania
  July 4 - 11, 1976
- **Named to Marquis Who's Who In Religion**
  October, 1977
- **International Radio Translation Project**
  Begun 1977 -- Completed 1980
- **Weekly Television Ministry Begun**
  January, 1980





JACK VAN IMPE MINISTRIES

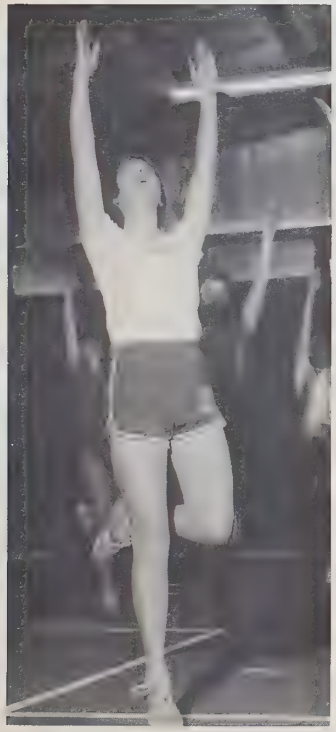
STEREO

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FITNESS FANTASIA

Fitness Fantasia No. 16

Side One	Side Two
Day Dreaming	Flapper
Let's Groove	Eye Of The Tiger
'65 Love Affair	For Those Who Believe In Santa
Love's Been A Little Bit Hard On Me	Dream On
	Magnum P.I.
You Should Hear How She Talks About You	Cool Change
School Days	



FITNESS FANTASIA is more than an aerobic dance program. It is a complete choreographed fitness package designed to combine the fun of dance and exercise to bring about cardiovascular fitness, increased flexibility, and an abundance of energy. The simple, yet effective routines are fun and stimulating. FITNESS FANTASIA will help you to achieve a lean shapely body, toned muscles, and that ecstatic feeling as you dance your way to better health.

Become renewed in mind, body, and spirit with FITNESS FANTASIA.

Musical Director and Arranger: Rich Richardson
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Choreography Director: Joni Coe
Limited Selections by the Fit n' Free™ Orchestra.

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The developers of Fitness Fantasia, Nancy Albertson and Joni Coe, have become totally involved in the fitness business. They created Fitness Fantasia in 1975. This program has developed into one of the most popular programs in the country, spanning over 40 states and Canada. They have expanded their audience by authoring books and magazine articles on the various aspects of aerobic fitness. Other areas include corporate fitness consulting and the development of many fitness related products.

Program available through YMCAs.

AMPEX

AX-1000



INFORM, EDUCATE AND REASSURE YOU AND YOUR HUSBAND ABOUT YOUR PREGNANCY

Because having a baby is such an important and unique event in life, possibly the greatest adventure in attaining complete Womanhood; Because it is naturally a time of many questions for both Mother & Father-to-be concerning the changes that occur and the remarkable development of a new life; Because this time should be one of the most happy & exciting of your life, free of fear and worry, and fully explained and understood . . . Because of all of this, and even more that you shall come to realize, we have prepared, for you, in this presentation as many facts and as much information as you may ever need to help and guide you through the months of pregnancy. We doctors who have worked together to make this experience and education available for you, do so not only because we are spokesmen for other doctors, but more importantly —because we are spokesmen for all Mankind, and think that "the joy of becoming a mother" is best enjoyed when it is best and most fully understood.

We do not intend for this to replace the Family Physician or Obstetrician and it would be harmful to use it in this way; Instead, this is to support and supplement the care, attention and advice of your own doctor. The only goal that is important is to help insure health and happiness for the entire family. Do not consider this as a bed-time story or as a strictly technical presentation; It is a carefully thought out factual and educational guide, but remember that it is just that: a guide, and we urge and encourage you to make and keep an open, honest communication with "your" doctor. It is his experience in the vastness of this subject that cares for you on a daily, weekly, and monthly basis, and there is no substitute for his personal touch, But here too, in this package, is something of great value because it gives you the chance to inform, to educate, to reassure your own self about what is happening within you—your pregnancy. And we feel confident that we have undertaken to begin helping you understand and feel, without fear, without doubts, without misconceptions, one of the most remarkable and fulfilling events in the whole spectrum of human experience: that of pregnancy and birth, of going from maternity to motherhood.

Credits for Maternity to Motherhood:

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Executive Producer: Michael Shapiro

WITH APPRECIATION AND GRATITUDE TO WOMANHOOD, THE BASIS OF THE ORIGINAL IDEA

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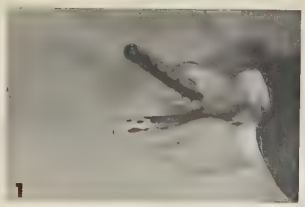
Field Social Studies Program

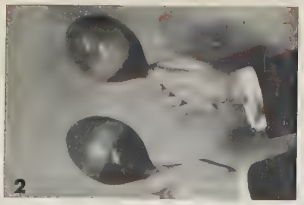
Directors: Richard E. Gross and John U. Michaelis

Technical information. The sound filmstrip may be used either on automatic synchronized projection equipment or on manual equipment. In either case, the focus frame should be projected before the recording is started. If automatic equipment is used, play the side of the recording marked *automatic*. The subaudible signal on the record will automatically advance each frame of the filmstrip in synchronization with the narration. If manual equipment is used, play the side of the recording marked *manual*. Advance the filmstrip one frame each time the bell chime is heard. Remember to project the focus frame before starting the recording.

514-02759-2

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Manufactured in the United States of America

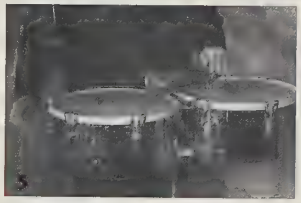

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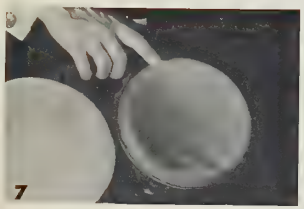

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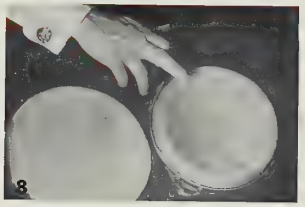

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let's play


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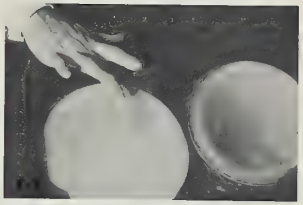

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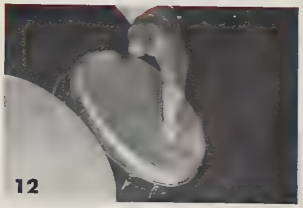

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bongos


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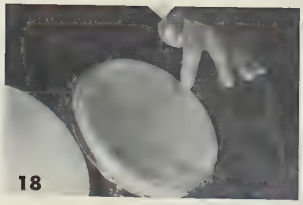

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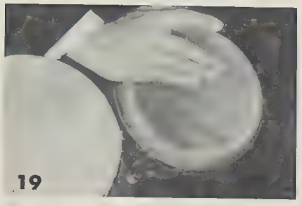

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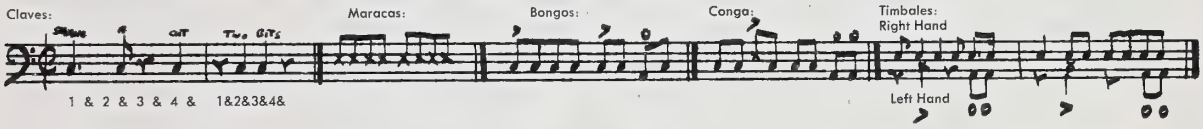
If your heart beats, you have rhythm, so . . .

Let's Play Bongos!

Everyone can play bongos. Everyone interested, that is, and if your interests include primitive art, Cuban music, or any form of creative hobby, this album is for you. This album is for the professional too, several of the tracks include accompaniment of immeasurable value to both the student and the professional. It is a complete authoritative and educational course on the method and procedure of playing the bongo drums, costing you less than one half the price of one personal lesson of instructions, so . . .

Let's Play Bongos!

Though reading music is not essential, those who do will appreciate the following few patterns.



Let's Play Bongos!

AUTHOR AND DRUMMER — **Jack Burger**
NARRATOR AND PIANIST — **Danny Gould**
COVER PHOTOGRAPHY — **Ray Blagof and Jack Burger**

"Jack Burger's background reads like a 'Who's Who' of Hollywood. Being both accompanist and teacher, he has played for such notables as . . . " So said a recent record album that featured Jack's bongo work. The credits went on to list Fred Astaire, Lisa Kirk, Van Johnson, Buddy Bregman, Gene Nelson . . . etc. Jack has taught professional drummers and the smallest of children. His method is clear, concise, and understood by all. "Let's Play Bongos" grew out of a tape recording he made for an extremely busy doctor. They could never adjust their time schedules for a personal lesson, so Jack recorded a complete course on his own tape recorder. There were no accompanying pictures, but when they did finally get together for a personal meeting, Jack listened to a very accomplished bongo player. Months of rewriting and photography followed, and today we have, LET'S PLAY BONGOS!

Danny Gould has stepped out of his role of arranger and composer to do the narration on this album. Danny first met Jack when he was recording one of his own compositions on which Jack played bongos. When he first was shown the script of Let's Play Bongos, Danny's enthusiasm led him to accept the job of narration and playing the piano backgrounds.



Gould and Burger instruct intricacies of bongos in HiFi









LIBERTY

LRP 3177

learn - play BONGOS

with "Mr. Bongo" Jack Costanzo



PRINTED IN U.S.A.

LIBERTY
LRP 3177

learn -play BONGOS

Here's what you will find inside:

- **Exciting record of step-by-step instruction with the great Jack Costanzo showing how to do it and how bongos should sound. Basic bongo beats, variations and effects.**
- **A chance to "sit in" with Jack Costanzo's great orchestra, and practice what you learn by playing along with top professional musicians.**
- **Photographic illustrations showing proper positions for holding and playing bongos.**
- **Written examples of some of the many rhythm variations possible on bongos.**
- **Other valuable information to help you find fun and excitement playing bongos.**



Jack Costanzo, "Mister Bongo," says: Learn to REALLY Play Bongos!

IT'S EASY • IT'S FUN • IT'S EXCITING

Great fun at the beach, at parties, forming an orchestra or playing for your own amusement. Anyone can play bongos and discover the excitement of this popular instrument. Jack Costanzo, greatest of the bongo players, gives personal instruction in the basic bongo beats, variations, effects and the art of improvisation. Jack also places his fine orchestra at the student's disposal, giving a chance to play like a professional with top musicians. Sounds great with all types of music from Latin to rock 'n' roll.

Anyone can learn, everyone can enjoy the pulsating excitement of playing BONGOS!

IRA COOK—Narrator, *is one of Los Angeles' leading personality disk jockeys, holding forth daily on Radio Station KMPC. His very popular show is frequently broadcast world-wide under the auspices of the Armed Forces Radio Network.*

JACK COSTANZO HAS TAUGHT: Marlon Brando, Gary Cooper, Carolyn Jones, Hugh O'Brian, June Allyson, Ricardo Montalban, Harry James and many other celebrities from the entertainment world.

HAS BEEN FEATURED WITH: Stan Kenton, Nat "King" Cole, Ray Anthony, Harry James, Nelson Riddle, Billy May, Les Baxter and other top orchestras.

The country's leading bongo player, Jack Costanzo is, more than any other individual, responsible for the bongo's acceptance and great popularity in the United States.

A native of Chicago, Jack showed an early obsession with rhythm. Knives and forks became drumsticks and any reasonably flat surface saw duty as a drumhead. The rhythm also showed up in his feet and Jack found himself a teacher of ballroom dancing at the age of fourteen! It was while dancing to an imported Puerto Rican rhumba band that Jack discovered the bongos. Undismayed by the fact that he could not find bongos in this country, he made his own! Then followed hours of practice and experimenting on this instrument about which little was known and less written.

After his enlistment and subsequent release from the service, Jack continued his dancing, teaching and practicing on the bongos. His first job for pay as a bongo player was with the Bobby Ramos orchestra at the famed Trocadero nightclub in Hollywood. Not long after that he joined Stan Kenton and began making bongo history. Many of Jack's recordings with the Kenton ork are now classics in bongo playing. Bongos became known as an instrument and Costanzo emerged as its leading exponent.

Then, becoming the fourth man in the Nat "King" Cole "trio," Jack further broadened the scope of bongos. More great recordings were forthcoming.

Since that time, Jack has been associated with most of the great names in the entertainment world. For the past several years he has had a successful orchestra of his own. Through his efforts the bongos are now accepted as an exciting musical instrument and are enjoying immense popularity.

Who but "Mr. Bongo" should undertake to teach the instrument he has mastered so perfectly?

producer: FELIX SLATKIN
engineer: HENRY LEWY
cover design: PATE/FRANCIS & ASSOCIATES
photography GARRETT-HOWARD, INC

LIBERTY RECORDS INCORPORATED • LOS ANGELES 28 CALIFORNIA

LIBERTY



Play BONGOS with Jack Costanzo

READING THE NOTES

symbols:

L – left hand

R – right hand

O – open (applies only when left hand strikes with forefinger as opposed to the fingers and thumb patterns which occur in the basic martillo).

Notes with the tails going up are played on the smaller, higher pitched *macho* drum. Notes with tails extending downward are played on the larger, *hembra*.

Students who have studied some music will recognize the time values assigned to each note. The words are written below the notes as an aid to learning and remembering the patterns.

You will notice that each variation is one *measure* long. In other words, all the notes occur between two vertical lines which cross the music *staff*. For our purposes, each measure is made up of four *regular* beats. Any note, then, will receive a time value of a beat or a fraction of a beat. Any of these combinations is equal to one beat:



In other words: ♩ = one beat

♪ = ½ beat

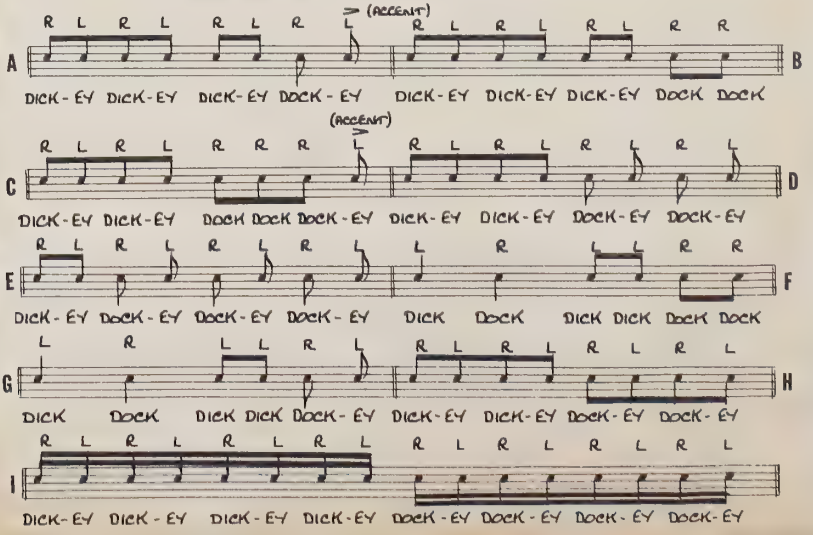
𝅘𝅥𝅯 = ¼ beat

Each measure, then, is so constructed that all the notes add up to four full beats. When learning the variations, always count slowly and in rhythm, making sure that each note receives its proper time value.

Students who have had no previous music training will be able to see the relationship between the written notes and the way they sound by comparing the first few variations with the manner in which they are played on the recording under the section on variations. This should permit the student to interpret the remaining variations correctly.

VARIATIONS OFF THE MARTILLO (MAR-TEE-YO)

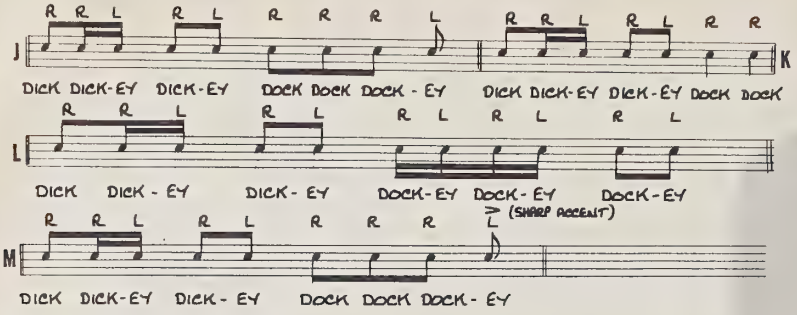
NOTE: Each of these variations is used in conjunction with the martillo. The basic martillo should be played, then the variation, returning again to the martillo. Practice them this way.



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VARIATIONS OFF THE AFRO-CUBAN BASIC BEAT

NOTE: These patterns are used in the same manner as variations off the martillo.
Play the basic beat, then the variation, then return to the basic beat.



PITFALLS AND WARNINGS

1. Practice slowly! Build up speed gradually.
2. Make sure the remaining fingers don't fold under when striking with the forefinger.
3. Never let nails touch the drumhead. This may damage your instrument.
4. Rest often to avoid blisters and sore hands. They detract from your fun.
5. When playing "open," strike sharply and release promptly to avoid "muting" the drum.

SPECIAL NOTES AND ADVICE

Once the basic techniques have been mastered, good playing is largely a matter of taste and discrimination. Make your playing fit the music. Obviously, loud effects are out of place in a soft tune. Make sure you add to the rhythmic feeling of the song rather than detract by using too complicated a figure. Your improvisations should add to the overall mood of the tune. Practice with this album and play along with any other record that you enjoy. Listen to other recordings which feature bongos and see if you can figure out and duplicate what the bongo player is doing. Above all, keep at it and have fun!

TUNING AND CARING FOR BONGOS

Like all drumheads, bongos expand and contract with changes in temperature and moisture. The tighter the head, the higher the pitch and vice versa. "Tuneable" bongos have metal rings attached to threaded rods which permit tightening the drumhead with a "key" which the manufacturer provides. The smaller, male drum should be tightened to give a sharp, high-pitched sound, as tight as possible without risking damage to the drumhead. The larger, female drum is then tuned at an interval of a fourth or fifth below. (A fifth is the interval between "oh" and "say" in the first notes of "The Star Spangled Banner.")

Non-tuneable bongos must be tightened and tuned by heating the heads. This may be done in a variety of ways. At home you may use an electric hot plate or the burner of an electric stove, holding the heads some 14 inches away from the coils. You may wish to use a low, gas flame but exercise extreme caution to avoid scorching the head. Away from home, a large lightbulb will do the trick (although it takes longer). Canned heat may also be used, holding the drum so that the heat comes up through the bottom. Whatever the method, rub the head frequently so that it will contract evenly. Heat the small drum first, raising the pitch as high as possible. Then, if necessary, bring up the pitch of the larger drum.

If possible, avoid subjecting your bongos to extreme changes of temperature or humidity. When not in use, keep them in a moderately heated room. Keep the heads dry and avoid laying the bongos face down.

With a little care, even a modestly priced set of bongos will provide many continuous hours of enjoyment and exciting rhythm.

LIBERTY RECORDS INCORPORATED • LOS ANGELES 28, CALIFORNIA

KLP 1060
$3.98



A Basket of Eels / by Hilaire du Berrier

No reporter in communications media writes with a finger so sensitive to the pulse of international intrigue as Hilaire du Berrier. His record for detecting, analyzing and evaluating diplomatic trends is the envy of every foreign correspondent. Equally envied is his almost unique facility for objectively reporting the *truth*. In this day of manipulated news, most correspondents do not – indeed *can*not – chronicle events in honest perspective. Rather, they fill verbal prescriptions by the column-inch and stop-watch – for biased, often subsidized, and frequently even *subverted* publishers and broadcasters who gimmick the news to fit editorial postures.

Not so with Hilaire du Berrier. That is why one can read his communiques of two years ago and see verbal blueprints of what's happening *today*.

Clandestine radio operator for Chiang Kai-Shek, and survivor of three years in a Japanese prison compound (including 18 days in the torture chamber) Hilaire du Berrier has not merely *written* history; he has been an active participant in its dynamics.

His intelligence newsletter *"H. du B. Reports,"* originating in Paris, is the most respected publication of its nature. Reflecting the same incisive analytical talents, the speech on this record, with its electrifying revelations and startling predictions, is requisite listening for all who nurture hope that our Republic can be saved.

Does the future *promise?* Or does it *threaten?* Let du Berrier tell you which, then tell you *why*.

RECORDED AT THE STATLER-HILTON HOTEL, BOSTON, MASSACHUSETTS, AT THE 1966 "NEW ENGLAND RALLY FOR GOD, FAMILY AND COUNTRY." COVER PHOTO BY PETE TODD, LOS ANGELES. TYPOGRAPHY BY HOLLYWOOD TYPESETTING COMPANY. JACKET PRODUCTION BY MELTON PRINTING COMPANY, LOS ANGELES. AUDIO SUPERVISOR, G. EDWARD GRIFFIN.

$3.98, postpaid, (Californians please add 16c sales tax.) Send check or money order to:

KEY RECORDS, Box 46128, Los Angeles, California 90046

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MATERIAL TO READ ALOUD FOR SELF ANALYSIS:

Read the following material aloud. Listen carefully to yourself or record onto a tape recorder. Do not rehearse in advance. Obtain an honest evaluation of your speech. Check it with the Voice and Speech Analysis Chart. Check it also for pronunciation . . . are you saying all the syllables, pronouncing correctly, using pauses, taking time for breath? Perhaps in some areas of your speech you sound "better than you think" and in others you need improvement

Read the following:

There was a page, or favorite boy servant, waiting in the hall, and upon him the King called. The page was the son of one of the noblemen of the court but he proved to be a very poor reader

In the first place, he did not articulate distinctly. He huddled his words together in the utterance, as if they were syllables of one long word, which he must get through with as speedily as possible. His pronunciation was bad and he did not modulate his voice so as to bring out the meaning of what he read. Every sentence was uttered with a dismal monotomy of voice, as if it did not suffer in any respect from that which preceded it

"Stop!" said the King impatiently. "Is it an auctioneer's list of goods to be sold that you are hurrying over? Send your companion to me." Another page who stood at the door now entered, and to him the King gave the petition. The second page began by hemming and clearing his throat in such an affected manner that the King jokingly asked him whether he had not slept in the public garden, with the gate open, the night before.

The second page had a good share of self-conceit, however, and so was not greatly confused by the King's jest. He determined that he would avoid the mistake which his comrade had made. So he commenced reading the petition slowly and with great formality, emphasizing every word, and prolonging the articulation of every syllable. But his manner was so tedious that the King cried out, "Stop! Are you reciting a lesson in the elementary sounds? Out of the room! But no: stay! Send me that little girl who is sitting there by the fountain." . . . . . .

(Note: This excerpt was taken from McGuffey's Fifth Eclectic Reader Revised Edition published by the American Book Company . . . and is a portion of an anecdote about Frederick the Great of Prussia.)

This record is for Speech Improvement. Use it regularly. In the case of a severe speech problem . . consult your College or University for advice

VOICES:

Elaine Mikalson, Narrator
Vern Russell, Poetry Reading.
Heidi Glockhamer, Teen-ager

MADE IN U.S.A.

PACIFIC RECORDS

33 1/3 R.P.M.

Scripted by Elaine Mikalson

Writer-Producer Elaine Mikalson (B.S. University of Minnesota, M.A. University of Southern California), has an excellent background in the field of speech — in the classroom and in the clinic situation. In addition, she spent two years in professional radio, writing and performing. She has been on the staff of the National Academy of Broadcasting in Washington, D.C. She is co-author of "Speech Correction Through Listening" (Bryngelson-Mikalson), published by Scott-Foresman. Her first love is the education field — and that is where she spends most of her time . . . teaching and writing.

VOICE AND SPEECH ANALYSIS CHART
(Check the correct ones)

Voice Quality . . . .
Is your voice . . . .
Attractive
Hoarse
Nasal . . . foggy sounding . . . through the nose
Bored, disinterested, "dead" sounding?
Overly breathy

Loudness . . . .
Is your voice . . .
"Loud and Clear"
Weak
Doing a "fade out" in some places?
Blasting out too loudly where unsuitable

Expressiveness
Is your voice . . . .
Interesting, expressive
Monotonous . . . range of only a few tones?
Tiresomely patterned?
Too high
Too low

Rate . . . . (Speed)
Is your voice . . .
Paced well . . with interesting variations.
Too fast . . . are you racing? Or talking too much?
Too slow . . . . are you dragging?
Paced too evenly (pauses of same length)

Articulation .
Is your diction
Delightful, appealing, clean cut
Sluggish, slovenly
Inconsistent . . . sometimes distinct . . . sometimes not.
Distorted by unpleasant habits . . . hands over mouth while speaking, nervous mannerisms, jaw too tight, tension

HOW TO FIND YOUR PROPER PITCH

Your voice will perform best at your own best level. (Of course your voice ranges up and down from this base pitch)

1. Read the first two paragraphs of the practice material aloud three or four times. At first reading use as much variation as you like. Then read it again, gradually working to a monotone, narrowing range until you have no more up and down inflections. When you find the median level, hold "AH" on that level . and find that corresponding note on the piano. You are usually at your habitual pitch level.

2. Sing down the scale to the lowest note you can produce comfortably with good enough quality. Sing "DO". Now sing back up, "DO, RE, MI, FA, SOL." Hold "SOL" for a few seconds. On that same level say monotonously, "Paul said the day was dreary". Repeat the sentence one tone higher and then one tone lower. In this area is your proper pitch level.

Note: It is important to check your pitch level. Some people believe their voices sound best too low. This merely limits their pitch variety and often produces a harsh or hoarse voice. A voice that is too high for you is apt to be irritating to the listeners and tends to tire the voice.

After you have found your correct pitch, practice, at ease . . . relaxed but alert the following words to help you get used to the pitch . . . ball, calm, farmer, men, mar, boat, match, mail, chill, bath, hope, hall, home, round

FSI-43
STEREO

THE HAMMERED DULCIMER

— HOW TO MAKE IT AND PLAY IT —

(including illustrated book of instructions)

by

HOWARD W. MITCHELL



FOLK-LEGACY RECORDS, INC. SHARON, CONNECTICUT

FOLK-LEGACY RECORDS, INC. FSI-43

$7.95

THE HAMMERED DULCIMER

by Howard W. Mitchell

Recorded by Sandy Paton

Contents of Record:

Side 1:

1. Introduction
   Three Tunes Played by Russell Fluharty
   When You and I were Young, Maggie
   Cindy
   Take Me Back to Renfro Valley
2. General Principles Demonstrated
   Strings over Bridge
   Intervals by Ear
3. Tuning the Hammered Dulcimer
4. The "Echo" Background
   Abide With Me
   St. Martin's
5. The Drone Method
   Sweet Betsy from Pike
   What A Friend We Have In Jesus

Side 2:

1. The Tremolo Method
   Near, Oh, My God, To Thee
   "Sort-of-Silver Bells" (Mitchell)
2. The Arpeggio Method
   Aunt Rhody
   Merry-Go-Round (Mitchell)
3. The Hammered Dulcimer as Psaltery
   Psaltery Piece (Mitchell)
   Aura Lee
4. Introduction to the Rest of the Record
   Irish Washerwoman
5. *Buckdancer's Choice & Clogdancer's Inconsequential Selection*
6. *Golden Slippers*
7. *The Old Spinning Wheel & Redwing—Medley*
8. *Ruffles (Mitchell)*
9. *Dulcimer Jig (played by Russell Fluharty)*

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Teacher Training Record

With Linda Muehler and Sue Waldo, First Grade classroom teachers; Barbara Björnstrom Jones, Music Specialist; and the children of the Portola Valley (California) School District.

FEARON PUBLISHERS, INC. 2165 Park Boulevard, Palo Alto, California 94306

33⅓ RPM

Threshold to Music TEACHER TRAINING RECORD

The tapes from which this recording was made originated in classrooms of various grades in the Portola Valley (California) School District. In selecting examples, the typical sounds and situations of actual classes were sought rather than perfection in performance. Consequently, you will hear a few mistakes. There are some intervals that are not perfectly in tune, for example; and in the section dealing with Experience Chart 35, there is even a mistake in the rhythmic pattern. The spirit and intent of the Threshold to Music Program, *however, come shining through every demonstration.*

To get the most value from the Teacher Training Record, *you should first be conversant with the teacher's text-manual,* Threshold to Music *(Fearon Publishers, 1964). Play the record through once completely as you follow with the Experience Charts in the text-manual. Then study the individual bands for the specific teaching instructions that they provide. Supplementary information, including many photographs and practice exercises, is to be found in* Teaching Music Through Songs, Hand Singing, and Inner Hearing *(Fearon Publishers, 1966).*

MARY HELEN RICHARDS

SIDE ONE

BAND 1 The Natural Chant • *Ring Around the Rosie* • *A Tisket, a Tasket* • The Beat, the Rhythmic Pattern, and the Phrase • Inner Hearing

BAND 2 The Musical Roll Call • Teaching New Songs • *Go Tell Aunt Rhody* • *Whistling Girls and Crowing Hens*

BAND 3 *Jim Along Josie* • *Hi-ho for Mary-oh* • *Jingle at the Window* • Charts 1 and 2 • The Rest • Chart 3 • *Yankee Doodle* • Chart 4 • *Bingo*

BAND 4 Charts 5 and 6 • Chart Review • Chart 7 • Chart 8 • *Jingle at the Window* Solo • Bach Gavotte

BAND 5 The Ostinato • Chart 9 • *Frère Jacques* • *March of the Little Lead Soldiers* • Brahm's *Variations on a Theme by Haydn* • Improvised Ostinato

SIDE TWO

BAND 1 Echo Clapping As a Control Technique • *Camptown Races* • Chart 11 • Writing Skills • Chart 10 • Arm Signals • Charts 12, 13, and 14 • *We're Going 'Round the Mountain* • Chart 15 • *The Toy Symphony* • Charts 16, 17, and 18

BAND 2 Chart 19 • Chart 20 • Introducing New Tones • Charts 21, 22, 23, and 24

BAND 3 Charts 25, 26, 27, and 28 • Recognizing Intervals • Charts 29 and 30 • Charts 31 and 32 • *Old Blue* • Chart 35 • Chart 36 • *Who's That Tapping?* • Chart 37 • *The Surprise Symphony*

BAND 4 Charts 38 and 39 • Chart 40 • Hand Singing • Chart 41 • Improvised Canon • Improvised Second Part • Charts 42 and 43 • Song Medley • *Threshold to Music* Techniques

Threshold to Music (The First Three Years)
The Fourth Year
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Teaching Music Through Songs, Hand Singing, and Inner Hearing (including the teacher's edition of *Songs in Motion*)
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Experience Charts for the First Year, Higher Grades Edition
Experience Charts for the Second Year
Experience Charts for the Third Year
Experience Charts for the Fourth Year
Teacher Training Record

The Threshold to Music Program

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IT'S MORNING, JESUS. IT'S MORNING, AND HERE'S THAT LIGHT AND SOUND ALL OVER AGAIN (2:12)
I'M CRYING AND SHOUTING INSIDE TONIGHT, LORD, AND I'M FEELING COMPLETELY ALONE (2:38)
IT'S BUMPER TO BUMPER, AND THE TRAFFIC IS STALLED (1:43)
LOOK UP AT THAT WINDOW, LORD, WHERE THE OLD GUY IS SITTING (2:05)
IT'S A JAZZ SPOT, JESUS (2:46)
BLACKS AND WHITES MAKE ME ANGRY, LORD (2:10)
THE KIDS ARE SMILING, JESUS, ON THE TENEMENT STOOP (2:30)
DAVID SAYS HE PRAYS (1:42)
WHAT WAS HIROSHIMA LIKE, JESUS, WHEN THE BOMB FELL? (2:02)

I WANT TO BE ALONE AND NOT TO BE ALONE, BOTH AT THE SAME TIME (2:32)
THEY'RE IN A GOLDEN WORLD, JESUS (1:55)
THIS YOUNG GIRL GOT PREGNANT, LORD, AND SHE ISN'T MARRIED (1:47)
I'M EXHAUSTED JESUS BUT SLEEP WON'T COME (1:35)
IT TAKES AWAY MY GUILT WHEN I BLAME YOUR MURDER ON THE JEWS, JESUS (2:21)
THE OLD HOUSE IS NEARLY ALL TORN DOWN, LORD (1:37)
A MEDITATION ON "ZORBA THE GREEK" (2:52)
I'M NOWHERE, LORD, AND I COULDN'T CARE LESS (1:26)
I SEE WHITE AND BLACK, LORD (1:05)
HOW MAY THE HEART BE TAUGHT, JESUS? (1:02)
I'M HAVING A BALL, AND I JUST WANT TO THANK YOU, JESUS (1:13)
HERE I AM IN CHURCH AGAIN, JESUS (1:14)

Are You Running With Me, Jesus? Prayers by Malcolm Boyd

Read By The Author

Guitar Accompaniment by Charlie Byrd

COLUMBIA

Stereo—CS 9348
Mono—CL 2548

Produced by
Teo Macero

Notes by MALCOLM BOYD

I first met Charlie Byrd at the Showboat Lounge in Washington, D. C. He was playing there. I had written a couple of short "readings," one a kind of freedom song about inner freedom, the other an expression on the theme of "cool." He liked them. So, one night, before the crowd of people in the club, we performed them together.

I didn't see Charlie again for a while. I was talking to him one day recently, and told him about my book "Are You Running With Me, Jesus?" He expressed real interest and took galley proofs of it with him on a tour. After he got back, we worked together one afternoon in a Washington studio. I read several of the prayers in the book and Charlie improvised on his guitar, interpreting what I was saying in his own idiom.

Charlie told Leroy F. Aarons of the Washington *Post* how he approached the task of interpreting the prayers: "The idea of attempting a kind of semi-planned mood-response to what the words say is the really challenging part of it for me. I'm not working from any score, melody or pattern of any kind. It's all improvisation; none of it will be exactly the same. These prayers seem very dramatic to me, and music can illuminate any dramatic situation because it speaks to a different sense in a way."

Our first public appearance with the prayers was at a concert in Washington's National Cathedral. Some six thousand people came out for it, packing every inch of space in the great Gothic structure. I could see hundreds standing at the doors, unable to get inside. This public response was exciting and heartening, particularly as more than half the people were young students.

Reviewing the concert, the Washington *Evening Star* commented: "The two forms were perfectly suited to each other: the prayers seemed as far out as the music. . . . Boyd read in a resonant baritone voice with urgent, staccato phrasing, while Byrd, a guitarist noted in both jazz and classical forms, took it easy and responded to the changing moods. He used a wide range of rhythms, runs, minor chords and special effects to recreate the prayers in music."

Not long afterward, Charlie and I appeared together in a New York City church on Good Friday for a three-hour service, divided into seven twenty-minute portions (a parallel of the traditional Christian observance of Good Friday with seven sections, each devoted to preaching about one of Jesus' words from the cross).

Writing in the next day's New York *Times*, Edward B. Fiske reported: "The liturgical gave way to the colloquial yesterday at the Broadway United Church of Christ as more than 1,000 observed Good Friday with a gentle blend of Bach, the blues and prayer in the contemporary vein." He described how, as I read the prayers, Charlie "leaned over his guitar and began to interpret the words in the controlled style that has made him famous both as a jazz artist and master of the classics."

I guess the book itself started several years ago when I found that, as a contemporary man, and as the man I am, I couldn't pray anymore in old forms, unless I intended to play games with God. Religion is a sort of ghettoized area in America and we have to bring prayer into our real lives. I actually started writing the book one night three years ago, in a hotel room in Nicosia, Cyprus. The Greeks and Turks were shooting at each other several blocks away.

Some people ask why the prayers are not entitled "Am I Running With You, Jesus?" The query overlooks the fact that my prayer life, as the state of my spirituality, is neither very respectable nor quite correct. Needless to say, I am a self-centered man, sinfully immersed in my own welfare and concerns, attempting to manipulate God, and often lost in my own self-love and self-pity. "Are You Running With Me, Jesus?" more accurately reflects the grounding, motivation, and style of my prayer life and spirituality as I grapple with imperfections and ambiguities in myself and my society.

I have not attempted to root out the person of Malcolm Boyd from these prayers, for it was Malcolm Boyd who prayed them. Prayer must be personal, imbedded in the ground of one's own being as a person meeting God. These prayers are not intended as impersonal exhibits in a vacuum. They are the prayers of one man.

It is hoped that they may be useful, as signposts to other men and women.

Life named Malcolm Boyd as one of "the One Hundred Most Important Young Men and Women in the U. S.—a member of the Breakthrough Generation." *Mademoiselle* named him (along with Federico Fellini, James Baldwin, Paul Goodman, Jules Feiffer and Norman Mailer) as a "Disturber of the Peace." The New York *Times* called him "the Expresso Priest," and *Time* called him "chaplain-at-large to U. S. college students."

Who is Malcolm Boyd?

Once a television producer and advertising man in Hollywood, he was ordained an Episcopal priest in 1955. Father Boyd was a Freedom Rider in 1961, and has long and consistently been involved in the civil rights movement. He is a playwright (his five short plays have been produced throughout the U. S. and Canada) and also a film critic for four national periodicals. Since 1964, he has served on an interracial team ministry at the Church of the Atonement in Washington, D. C., and as national field representative of the Episcopal Society for Cultural and Racial Unity.

The author of seven books, he has served as a chaplain at Colorado State University and Wayne State University, been rector of an inner-city parish in Indianapolis, and addressed many thousands of people in all sections of North America. As a guest on The Today Show, the Art Linkletter and Mike Douglas shows, and many others, he has reached millions with his modern point-of-view and strong convictions about human freedom. The Washington *Post* wrote about Father Boyd's slim, best-selling book of prayers: "They are very personal, very modern, sometimes poetic. They talk about sex and the bomb and civil rights and movies and all the things that bug Malcolm Boyd and the alienated generation that has adopted him as its spokesman." The New York *Times* said: "The prayers are deeply personal, though their subjects range from civil rights to unwanted pregnancy to poverty—sometimes slangy, always eloquent."

The prayers reprinted and the art reproduced on this album cover are from the book ARE YOU RUNNING WITH ME, JESUS? Prayers by MALCOLM BOYD, Copyright © 1965 by Malcolm Boyd and used with permission of Holt, Rinehart and Winston, Inc.

Original Background music by Charlie Byrd

Cover photo: Robert L. Frank

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This album was recorded live at the Asylum Hill Congregational Church in Hartford, Connecticut, and produced by the Board of Music and Choir in cooperation with the Women's Association. We gratefully acknowledge the following persons and organizations who helped make this album possible:

CHESTER A. SNOW, JR.
Recording and Master Tape Production
COOK LABORATORIES, INC., South Norwalk, Connecticut
Record Pressing
BURIAN-MOSS PHOTOGRAPHERS, Hartford, Connecticut
Jacket Photographs
ROBERT E. BURIAN and RICHARD L. HUGHES, III
Jacket Design
NEWS PRESS, West Hartford, Connecticut
Jacket Printing

SIDE 1

ACCLAMATIONS. . . . . .Jean Langlais
Richard Einsel, organ

150TH PSALM. . . . . .Dr. Drew

LOOK DOWN, HARMONIOUS SAINT. . . . . .Georg F. Handel
Wilbur Reaves, tenor
Syoko Aki, violin

I CORINTHIANS 13. . . . . .Dr. Drew

ALLELUIA. . . . . .Wolfgang A. Mozart
Shirley Perregaux, soprano

23RD PSALM. . . . . .Dr. Drew

TRUMPET VOLUNTARY. . . . . .William Boyce
Richard Einsel, organ

"CHANGE". . . . . .Dr. Drew

SIDE 2

THE PEACEABLE KINGDOM. . . . . .Randall Thompson

I

Say ye to the righteous, it shall be well with him: for they shall eat the fruit of their doings.
Woe unto the wicked! it shall be ill with him: for the reward of his hands shall be given him.
Behold, my servants shall sing for joy of heart, but ye shall cry for sorrow of heart and shall howl for vexation of spirit.

II

Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope!
Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter!
Woe unto them that are wise in their own eyes, and prudent in their own sight!
Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink!
Woe unto them that rise up early in the morning, that they may follow strong drink; that continue till night, till wine inflame them! And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the Lord, neither consider the operations of his hands.
Woe to the multitude of many people, which make a noise like the noise of the seas!
Woe unto them that join house to house, that lay field to field, till there be no place, that they may be placed alone in the midst of the earth.

III

The noise of a multitude in the mountains, like as a great people; a tumultuous noise of the kingdoms of nations gathered together; the Lord of hosts mustereth the host of the battle. They come from a far country, from the end of heaven, even the Lord, and the weapons of his indignation, to destroy the whole land. Their bows also shall dash the young men to pieces; and they shall have no pity on the fruit of the womb; their eye shall not spare children. Every one that is found shall be thrust through; and every one that is joined unto them shall fall by the sword. Their children also shall be dashed to pieces before their eyes; their houses shall be spoiled, and their wives ravished. Therefore shall all hands be faint, and every man's heart shall melt. They shall be afraid: pangs and sorrow shall take hold of them; they shall be in pain as a woman that travaileth: they shall be amazed at one another; their faces shall be as flames.

IV

Howl ye; for the day of the Lord is at hand.
Howl, O gate; cry, O city; thou art dissolved.

V

The paper reeds by the brooks, by the mouth of the brooks, and everything sown by the brooks, shall wither, be driven away, and be no more.

VI

But these are they that forsake the Lord, that forget my holy mountain.
For ye shall go out with joy, and be led forth with peace: the mountains and the hills shall break forth before you into singing, and all the trees of the fields shall clap their hands.

VII

Have ye not known? Have ye not heard? Hath it not been told you from the beginning? Have ye not understood from the foundations of the earth?

VIII

Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord.

—*from the* Book of the Prophet Isaiah

PRONOUNCING
THE
clas·sics
(klas'iks)
COMPOSERS
COMPOSITIONS
ARTISTS

NARRATION BY **T. A. McEWEN** ● PREPARATION BY **JOHN COVENEY**

Anyone familiarizing himself with the contents of this album will have an extensive knowledge of the correct pronunciations of an enormous number and variety of musical names and works as would be spoken by an educated American.

It contains recorded pronunciations of the names of 1,000 composers and their most well known compositions, and the names of 200 prominent classical performing artists.

It is the collaboration of two men who represent two of the world's largest catalogues of recorded classical music. Both are trained musicians, and both have spent the major part of their working lives in the promulgation of good music in the United States.

John Coveney, Coordinator of Eastern Activities for Angel Records, received a citation from the Music Division of the Library of Congress in 1954 for his efforts to further the broadcasting of classical music in the U.S.A. The preparation and writing of the material for this album were accomplished after acquainting himself with the musical life of almost 200 cities in this country over many years.

Terry McEwen is the Manager of the Classical Division of London Records. As such he has lived in Europe as much as in America, and is thoroughly familiar with the musical life in the capitals of two continents. Among his colleagues in the classical recording industry, his gift for languages has become a legend. Recognized as an authority on nineteenth century opera, he is a frequent guest on the Metropolitan Opera broadcast intermissions.

A brochure is included and contains printed phonetics to all of Mr. McEwen's pronunciations. It also serves as an index to the record which is liberally banded to facilitate the location of desired names of artists, composers and their works.

More than in any other art, names and titles in music seem to suffer extraordinary mayhem. Perhaps this is due to the vast number of persons addicted to music over its sister arts. Certainly there must be a great many more people who hum, whistle, or sing a Puccini aria than who quote from Shakespeare's Sonnets.

But such popularity tends to breed carelessness, and many mistakes are unwittingly accepted as part of a music lover's vocabulary. Small errors such as the rendering of "Don Giovanni" as "gee' o vahn nee" instead of "jo vahn' nee" or the accenting of the second syllable in Beethoven's name, instead of the first, are common. But when multi-worded, polysyllabic names and titles are attempted, the mistakes are compounded. Attempts to say foreign words and phrases by English pronunciation formulae more often than not produce ludicrous results.

There are those who skirt the problem by the native-tongue, everything-in-translation approach. This is legitimate to a point, but there are many titles in music which are untranslatable without absurd or embarrassing results (e.g., La Traviata, La Gioconda, Les Mamelles de Tiresias, Alborado del Gracioso, etc.). If carried to its ultimate conclusion, this point of view would result in American performances of Mozart's masterpiece as "Sir John", a situation quite as unacceptable to the sophisticated musical ear as a misguided pronunciation of the original.

A Product of Record Source Int'l, a Division of Billboard Music Week, 1564 Broadway, New York 36, N.Y., 1022 Yonkers Avenue, Yonkers, New York.

RSI

PRONOUNCING
THE
clas·sics
(klas'iks)

COMPOSERS
COMPOSITIONS
ARTISTS

NARRATION BY **T. A. McEWEN**

PREPARATION BY **JOHN COVENEY**

PRODUCED BY RECORD SOURCE INTERNATIONAL

(A DIVISION OF BILLBOARD MUSIC WEEK)

1564 Broadway
New York 36, N. Y.

Sam Ulano's

FAST 35 MINUTE
INSTRUCTION COURSE
IN RHYTHM WITH A BEAT

FOLLOW THE LEADER BONGOS

LEARN TO PLAY
IN 35 MINUTES

CHA CHA
MERENGUE
SAMBA
MAMBO
CALYPSO

The purpose of FOLLOW THE LEADER BONGOS is to present to the people who are looking to have fun with BONGOS, a simple and easy method for developing their hands and fingers so they may be able to produce the sounds that they are after, when playing bongos.

SIDE 1A deals with BONGO WARM-UP, BASIC LATIN RHYTHMS as applied to CHA CHA, MAMBO and many of the other Latin RHYTHMS. By following the simple instructions that you will find in the booklet and on the recording, you will find a system that will help you gain control over your bongos.

SIDE 2A Is a FOLLOW THE LEADER IN AD LIB SOLOS. A simple follow the leader effect in which you will hear solos and you will have a chance to imitate or create your own effects for a fifteen minute period.

The entire record takes 35 minutes for which you will practice with Sam Ulano, who is a known drum instructor and author.

Sam Ulano has been teaching for 25 years and has produced many stars in the field of percussion. His desire to help people to learn the drums and latin instruments has prompted him to produce the following recording. Youas the BONGO seeking public, will find a mountain of material in FOLLOW THE LEADER BONGOS.

Remember, that the record itself can not help you alone . . . you must apply your time to developing your fingers and hands so that you will have the endurance to produce various sounds and effects from your bongos.

Study the booklet carefully and also listen to FOLLOW THE LEADER BONGOS, before attempting the material outlined for you.

Also study the photos that will clear up some of the technical details of position and hand movements. They are simple and clear to the point.

The material that will help you learn the rhythms for the practical beats such as Cha Cha and Mambo and other rhythms are listed in the booklet. Study them and work with them, it could help you to further your control of the bongos.

The three photos you see here show the position of holding the bongos with your legs. Study them closely and practice them. It will take you some time till your legs become accustomed to gripping the bongos.

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sound on film

broadcasts on films and the people who make them for college AM & FM stations produced in association with 'columbia university radio' by

forty-nine king st.
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212-675-8539
erwin frankel PRODUCTIONS

this 'sound on film' broadcast focuses on

A NEW MOTION PICTURE COMPANY

THE CANNON GROUP, INC.

sound on film
radio program 8
october 1970

So You Want To Start A Motion Picture Company? 'Cannon Group' Did

A RADIO DIALOGUE ABOUT INDEPENDENT FILM MAKING
BROADCAST ORIGINATED AT WKCR-FM/COLUMBIA UNIVERSITY RADIO
PROGRAM PRODUCED BY MITCHELL DONIAN, PETER SALGO & ERWIN FRANKEL

A CONVERSATION WITH TWO YOUNG MEN
WHO STARTED A MOTION PICTURE COMPANY
THREE YEARS AGO AND MADE 18 FILMS
— FROM *INGA* TO *JOE* . . . .

THIS BROADCAST FEATURES:

DENNIS FRIEDLAND: 27, CHAIRMAN OF 'CANNON GROUP'
CHRISTOPHER DEWEY: 26, PRESIDENT OF 'CANNON GROUP'
DR. ARTHUR BARRON: HEAD OF FILM DIVISION, COLUMBIA U.
MICHAEL MAYER: FILM INDUSTRY ATTORNEY & TEACHER
CHARLES SALZMAN: MOTION PICTURE DISTRIBUTOR
ERWIN FRANKEL: 'SOUND ON FILM' PRODUCER/MODERATOR

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TRANSCRIPT OF BROADCAST

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SOUND ON FILM RADIO PROGRAM # 8 OCTOBER/1970 TRANSCRIPT OF BROADCAST RUNS 55'

"SO YOU WANT TO START A MOTION PICTURE COMPANY?
'CANNON GROUP' DID"

a radio dialogue about independent film making; originated by wkcr-fm/columbia u. radio

Transcription/Side 1 (Runs 28:00'):

THEME/FULL & UNDER: "Hooray For Hollywood"....

FRANKEL: "Hooray for Hollywood" says the song. But perhaps ot has become a hollow echo of other times. In its story on a young new film company, TIME magazine notes: "Movie companies are going through a period of drastic cutbacks but over at 'Cannon' things are in a prosperous uproar. 'Cannon' expects to put six or eight movies into production during the next year with a total budget of $2,000,000."

And, speaking of 'Cannon', TIME says: "They share an interest not so much in film-making as in film-commerce." Arthur Knight of SATURDAY REVIEW suggests they are somewhat upstartish. And VARIETY quotes a film-industry veteran as noting: "They are just something else."

They are Dennis Friedland and Christopher Dewey, founders and operators of 'Cannon Group' -- responsible for 18 motion pictures in its 3-year existence, including 'JOE', the film about 'middle-America', that has catapulted them to national prominence.

In examining 'Cannon Group' we look at the changing times in the film-industry, and why some feel that "Hooray For Hollywood" is now Hollywood's Last Hooray. (THEME 'DIES' OUT)[1]

This is 'SOUND ON FILM' -- another in a series of broadcasts on "Films and the People who make them." Today, SOUND ON FILM, Program No. 8 -- "So You Want To Start A Motion Picture Company? 'Cannon Group' Did" -- with our guests: (Guests give their names)

(DENNIS FRIEDLAND; CHRISTOPHER DEWEY) Dennis Friedland is the 27-year old chairman, and Christopher Dewey is the 26-year old president of 'Cannon Group' -- which they formed three years ago. Friedland and Dewey met while both were students at Columbia U., where the former studied law and the latter was an architecture student. Our next guest is:

(ARTHUR BARRON) Dr. Arthur Barron, Chmn. of the Film Division, School of the Arts, Columbia U., and president of his own film company -- 'Verite Productions' -- has written, produced and directed over 50 major documentary films, including the highly acclaimed "Birth and Death", and "Johnny Cash: The Man, His World, His Music" -- currently in theatrical distribution. Previously with NBC and CBS TV, Dr. Barron is currently adapting his first feature-film script, "Laughing Boy" -- the Pulitzer Prize story of a Navajo boy at the turn of the century. Also on our program we have:

(MICHAEL MAYER) An attorney in the film-industry for over twenty-five years, Mr. Mayer teaches about "The World of Entertainment" at N.Y.U. Formerly the director of the

[1] note to station engineers: Theme music 'slows' & 'dies'.... Nothing wrong with your equipment.

International Film Importers of America, and VP of Kingsley International Pictures, Mr. Mayer is secretary of the NY Film Society, and author of "Foreign Films on American Screens." Completing our panel we have:

(CHARLES SALZMAN) An attorney, Mr. Salzman has a wide background in motion picture operations, distribution and financing. Foremrly with Paramount Pictures, Mr. Salzman is President of 'EYR Programs' -- an alternative film distributor, specializing in reaching colleges and selective theatres.

I'm Erwin Frankel -- executive producer for 'SOUND ON FILM'broadcasts -- and your host for this edition of the program. And, since the title of our program is: "So You Want To Start A Motion Picture Company?"...I'd like to ask Dennis Friedland and Christopher Dewey how it is that they happened to start a motion picture company.

FRIEDLAND: I think the reason we were succesful in getting of the ground is that, not knowing that much about making films, we didn't try to make film. We sold ourselves to the financial community -- to get backing initially -- as people who knew something about marketing a film. We lacked as much experience there, but I think it's easier to examine the market-place, if your objective is to make money on your first picture -- so that you can enjoy the profits and make future pictures. I thin that's a better way to start. We like to make films; there are moments when we fancy ourselves "film-makers" -- but we didn't indulge ourselves in that fancy until we could afford it.

DEWEY: We didn't try to make a film with a "message" the first time around. We tried to make a film with $ 50,000 that at least was going to return its investors' money. That was our first film, "Inga".

FRIEDLAND: We see an awful lot of young film-makers in our office -- who might not otherwise get into the front-door of a film company, especially at the majors. We work with people and the one thing we notice about them -- the one thing we're a little defensive about -- and I don't think we should be -- is trying to explain why we're also in an industry that's profit oriented -- and in order to survive, you've got to think commercially sometimes. I object to the dichotomy that a lot of people in the industry create between "the art" -- that makes a statement, or that is just beautiful -- and the endeavor to "make money".

MAYER: Are you acting primarily as financiers of independent-production or are you talking about producing yourself within this framework or are you advisors in the production --

FRIEDLAND: We do everything. Produce pictures. We also get involved where we would provide a small amount of financing and act as distributors -- we do our own distribution. Or anything in between.

SALZMAN: There are many good film-makers; there are very few people who know anything about distribution. And I think 'Cannon' was brilliant in attacking where the need was. And that was to take a picture, control it, and go out and distribute it. Control the marketing of the product -- and do it in a way where they could control what is being spent, how it's being spent and where that film is going.

FRANKEL: "Inga" was already mentioned as one of your early films. You began almost exclusively in what is known in the trade as "Sexplotation Films". Is this a fair comment?

FRIEDLAND: It's a fair comment -- but it requires certain qualification. "Explotation"

is the right word. I'm using it in the industry sense that if the "safest" kind of picture to make, because of what the public seemed to paying for at that time, had been a "horror" picture or a "motorcycle" picture we would have made one of those.

DEWEY: Three years ago, "I A Woman" was out making money. It was a "42nd Street" film -- and it was through brilliant advertising and promotion that the film got out and got, really, a general distribution. And it was our feeling at the time, since we were raising money at fifteen-hundred, one-thousand, dollars at a time, to do our first films, that we were selling ourselves not as movie producers -- but that we were going to make a film that was going for the same market that "I A Woman" was going for.

BARRON: Why did you choose the movies as your means of expression, and creativity and realization. Did you feel that this was a particulalrly good choice of a business --

DEWEY: We had a former partner who had made two "explotation" films --

FRIEDLAND: I thought he was doing his financing incorrectly, and I thought that you couldn't "go up" from there -- making "explotation" films. I'd even go so far -- the industry would certainly support me -- in distinguishing between a film like "Inga" and an "explotation" film. There's a distinction in that one aspires to be slightly more and perhaps to gain a broader market for that purpose. The kinds of films that our former was making would never have escaped the "42nd Street" market. In addition he was financing his films in a way I thought would limit his upside(?) potential. We decided on a different method of financing -- and tried to make slightly more ambitious pictures -- controlling budgets very carefully, and marketing.

We recently released a film in New York City called "The Dreamer" -- which was made in Israel by members of our company for about $120,000. It was Israel's entry to the Cannes Festival -- and, although it certainly received mixed reviews, some reviewers compared favorably with pictures like "Elvira Madigan" and so on. It certainly wasn't without flaws -- but there again, we were looking at a market-place -- an obvious market-place -- where, knowing what we know about distribution get $ 120,000 back. And if the picture came out as beautiful as we hoped it would we'd make a lot of money and have a very satisfying experience making the film.

BARRON: That's terrific. And I think you've wedded "art" with "commerce" in "Joe"; I think you've achieved both.

FRIEDLAND: We become upset when we hear people say are you making these for money, or are you making them to make good films. The answer is, we're doing both. And we think you can do both. There's a very exciting challenge in making a good motion picture on a tight budget. The people who've remained with us -- and have gotten the spirit of the company enjoy that excitement. In other words, if we made the business decision to make an "explotation" film, we'd make a very good one. But, in terms of chronology -- and in terms of cut-off -- we ventured forth into other areas when the market-place changed. We didn't suddenly become "holier-than-though" or "righteouss" about the whole thing.

BARRON: Isn't the market still good for --

FRIEDLAND: It's good but it's much more competitive.

MAYER: I want to ask you what you thought of the future of "Sexplotation" films. They

are all over the map today --

DEWEY: The "Explotation" field has gone two directions, when you have "Beyond The Valley of the Dolls" done by one of the major companies -- very splashy and very expensively produced -- and the other way is right down with "Pornography in Denmark" and, really, the "pornographic" films. I'm a little unsure about what the future of it is. I don't think the future is in "Beyond The Valley of the Dolls".... And, "Pornography in Denmark" -- I don't think -- is ever going to get the broad distribution of a film that "Inga" got, or "I A Woman" got three or four years ago.

SALZMAN: Motion pictures are just an extension of what we're reading about, what we're living.... We're in a very "sex-oriented" period in our lives....

BARRON: Our students at Columbia, in order to get their degree have to make a "Master's" film. And we had a student this year who came to me and said that he had just raised $50,000 to make four feature-length "sexplotation" films -- and that he had already sold the first one and made all of his money back. And he was just a young kid. He said "would it be all-right to submit one of these films as my 'Master's' film." And I said "let's take a look at it." And I went to the screening room and saw it and it was just an out-and-out, you know, incredible kind of /semi-pornographic film. But -- he got his degree. I didn't like the film so much but I thought it was just tremendous that he put the thing together -- and you have to respect that -- as one has to respect what you have done.

FRIEDLAND: I think that's a very important point you're making. Let's come to grips with one thing: unfortunately, making 35-millimiter feature films is a very expensive proposition. The fellow who is going to make these four pictures is going to have four feature-films under his belt. If he makes money in the process...that's the only way he probably would have been able to do it in the first place.

DEWEY: The best way to learn about the business is to do it; is to make a film....

FRIEDLAND: Just go out there and do it.

MAYER: Will you tell us a little about "Joe" -- which I found a fabulous and fascinating picture; remarkable portrait of our times and of the problems we confront in America. And I'm very interested in the background of this picture -- how it came to be made -- and what your feelings were about, as you went along. Not looking back on it, but looking forward toward it.

FRANKEL: Did you start out to make the "Joe" we see on the screen --

BARRON: -- or did you recognize it in the editing room. It seemed to me, as I watched it, that it was a remarkable picture; really remarkable. But it seemed to me to be almost two movies. I wondered if you started out with the concept or if you discovered it in the editing room?

DEWEY: I think that a lot of movies are discovered in the editing room; certainly this one was. But there was --

FRIEDLAND: I think you can really give yourself some credit, Chris. Before we started the picture I think you were the one who said all along that this was going to be "Joe's" movie. The script was about 50% divided between the events that take place between the runaway

girl and her family, and the interaction between the wealthy father and "Mr. Blue Collar" -- "Joe". Early in the game, the day we started shooting the picture, Chris and I were out -- that last moment when you pray before you start shooting -- and he said to me, "this is going to be 'Joe's" movie." And he was right.

FRANKEL: It wasn't called "Joe" at the beginning -- was it?

DEWEY: It was called "The Gap" -- because it really was. The writer was writing about the problem of non-communication and the "generation-gap" and the gap in society. And that's what the film was to him --

BARRON: But did you find as the picture was being cut or shot, or whatever, that you were shaping it towards --

DEWEY: Absolutely. As we looked at the rushes the dominant character -- the best performance, truly -- was that of Peter Boyle[2]. And it just reenforced my feeling that this is where the film should go. And it was fantastic that Peter Boyle turned out to be the best actor on the set. We cut the film as we were going along. We were doing a 'rough assemblege" -- not just linking the footage together but, really, a "rough cut," as we went. We were about four days behind the shooting of the film.

And it's very exciting to sit in the screening room and see the rushes come from each day, and then, four days later, see the film growing. It was shot in sequence, so that the last day of shooting was the ending of the film.

BARRON: Did you have any problems with the director, in terms of shaping it the way you wanted to shape it? And how, in general, do you feel about your role as producers and the director's --

DEWEY: How honest do you want us to be?

BARRON: Extremely honest.

FRIEDLAND: To this day the director insists that we, as the "nasty, fat-cat" executives of the company, blew his picture; that we edited it wrong. I have no patience with that position -- because...I think the public has told us what they think of the picture --

DEWEY: -- including the critics -- who should be the most important --

FRIEDLAND: We deal necessarily with people who have very strong feelings about their work. This is also what makes the business exciting and interesting. We don't think that it's a good idea for a director to edit a picture because we(?) think he's too deeply involved. And we have great faith in the editor. We think --

BARRON: There I disagree with you very strongly --

DEWEY: It really depends. Sometimes I agree and sometimes I disagree. Before he went into the project the director decided that he didn't want to edit the picture. In this case, as we went along and were doing a rough-assemblage -- a "rough cut" -- two weeks from the end the director decided that he wanted to edit the picture. We had a discussion and talked about it and his concept was to shorten each scene. Now...there's 45-minutes of "Joe", that was shot,

[2] Peter Boyle plays the role of "Joe" -- in the film of the same name.

that n ne will ever see -- that took place in the 'Compton's Apartment." It was the relationship between the father, mother and daughter.

His concept was to shorten each scene. They(?) had a "rough-assemblage" of 2-hours and 40-minutes. To bring it down so that we would have 1-hour and 55 -- maybe a two-hour movie. To shorten -- but to leave everything there. We want to get rid of the "front-end" of the picture, and to emphasize the relationship between the two older-men -- and bring out the character of "Joe"....

FRANKEL: You went into this business as "merchants" rather than "filmmakers".... Is it the kind of thing that anybody with that anybody with good taste and good sense might put his own individual stamp on -- or did you pick up along the way --

DEWEY: "Joe" is our most recent films. So, we've done 16 films before we got to "Joe" -- so that although we didn't enter the business three years ago with any film background, I think we've had "15 years" apiece of background in making films -- so that, as "Joe" went along -- I mean -- Dennis and I both read the script. It's not an easy thing to read a script because you almost have to look at the page and then project the movie in your head as you read it. It's an interesting thing.

Dennis and I talked and talked and talked about the script -- and then we listened to the director and the "line"-producer talk about the movie -- and it wasn't the same movie. They saw the movie as being the script, totally shot, and just, maybe, taking out "dialogue" here and there or maybe he "overshot" in certain scenes. Dennis and I saw the movie as being: take out the first 25-pages of the script; zing them in the waste-paper-basket -- and then start your movie, from there.

We had that "feeling" -- but since we aren't directors we let them go into making the film the way the director wanted to and the way it was written becuase it is a beautifully-written script. I was going to say beautifully-structured...but I don't think it...from that point on it is....

FRANKEL: Mr. Mayer is the veteran here -- and certainly has had a great deal of contact with the way the film-business used to be. I think the film business today, it's safe to say is many things. There are no set formulas of operation. But I think at one time it might have been easier to describe because the overwhelming majority of films were made through a certain system. I wonder if you would "contrast" a film like "Joe" being made today by 'Cannon' -- and 15, 20, 30 years ago, in the "studio-process."

MAYER: Of course "Joe" is a very special "today" type of picture and obviously that picture could not have been made in another context, in an earlier context. I think since the "United Artists'" philosophy of the early 50's came in -- with power to the indiependent producer and to the creative people -- delegated by the financing source -- we've had a development of this sort -- and 'Cannon' is something new and special in this development in the way that they have set it up. But I don't believe that it is totally unprecedented. There have been independent producers who have gone out, of course, and raised money. There have been companies that have financed and sponsored. What they ('Cannon') have done is put together something of a unique "package" -- and when we get a moment I'd like to get to their methods of distribution. I think they have added something new to an older formula rather than created a brand new type of enterprise.

FRANKEL: In the sort-of quandary that exists in the film-industry today, where a great

many of the major motion picture houses are losing money -- I am told over and over again that the two majors that are making money are United Artists and Columbia. If United Artists has found it profitable to become, in essence, a financing and distributing operation and to allow independents to make their own films -- why hasn't this become more and more the "modus-operandi" of the other majors -- or has it?

MAYER: It has. It has. There are a great many who have adapted that philosophy.

BARRON: It's not easy to make a revolution. Those people are "dinosaurs" -- they are like the "establishment" -- and they are monsters -- and -- I mean -- it's hard to change society --

SALZMAN: Absolutely correct --

MAYER: -- but they have changed -- they've done new things -- and they're trying to do some forms of -- I think the day of the 20-million-dollar picture is pretty-near-well-dead --

BARRON: -- oh, come'on -- what they mean by a new thing is "the youth shtick." (Laughter) Let's make a youth picture. Let's do the "youth shtick." They're monsters.

DEWEY: Let me tell you about the management that has just taken over one of the "majors." The man in charge is very proud of the fact that if his script-reading department brings in a script and says this is a picture we think you ought to do -- and if he agrees with them, the way he says that he makes his final decision is that he gives the script to his head of foreign sales, his domestic sales chief, his 11 branch managers, and his head of TV...and--

FRIEDLAND: -- he runs it through a computer --

DEWEY: -- runs it through a computer -- and within 48-hours they can have an estimate of what the film is going to gross. It's absolutely ridiculous --

FRIEDLAND: -- he's kidding himself --

DEWEY: -- they haven't changed at all --

BARRON: But also -- they're hamstrung by the big budgets. In a paradoxical kind of way it's easier to make a beautiful and creative film with much less of a budget --

FRIEDLAND: -- absolutely --

MAYER: The day of the big-budgets is over...I think --

BARRON: I wrote a script for "Universal." It was supposed to be a low-budget film. I wanted to do the damn thing for like 250, 300-hundred-thousand dollars. And they ran it through their budget-people; I went out to Hollywood to meet with them --

FRIEDLAND: Three-million?

BARRON: A miilion-and-a-half -- loading me down with "sanitation trucks" and "teamster captains" -- and --

MAYER: Was this before the disastrous losses of the last two years which have brought several companies to the verge of bankruptcy?

BARRON: This was fairly recently. I suppose they are changing. I suppose they really are changing --

MAYER: I think there's a lot of encouraging of independent production --

BARRON:...but still -- there's a lot of dinosaur still left --

MAYER: I'd like to ask you about your "distribution" operation -- and how you feel about it? One of the criticisms of the majors was these many "branch" offices around the country and the huge number of prints that were used. What is your policy on that?

FRIEDLAND: I'm sure you're familiar with the arguments. I think the pat-phrase is "in-depth" distribution. The theory that the majors operated on was that if you didn't have 20-some-odd offices in the US and an office in every foreign country -- you couldn't get "in-depth" distribution. The opposite side of othe coin was, if you've got a "winner' -- well, the marketplace will seek it out. The trouble with that is -- a picture, no matter how well it's doing in any particular areas, still has to be sold. And sold properly.

Our present operation is run solely out of our home-office in New York. We get world-wide rights to every picture we do and we sell these pictures to distributors in foreign countries and we handle the distribution through "state's righters"(?) in the United States.

MAYER: Sub-distribution has been a problem in the independent distribution of films for many years. We've had any number of problems with sub-distributors. I once had one who lost my clients money on the horse races and therefore couldn't remit. Have you had any of these problems? (Laughter)

FRIEDLAND: We're trying to make it work as well as we possibly can. The alternative is a couple-million-dollars of overhead --

MAYER: You don't wish to open your own branches?

FRIEDLAND: No. We don't want to. We'd like to run the company, just the two of us, and a secretary. That would be easiest and most flexible. I think what we're going to end up doing is opening four or five regional offices and then dealing with the sub-distributors with a little more direct supervision. We are doing something we may have difficulty making work for us -- but -- we are doing our billing and our collecting out of our home-office -- so that the money is passing through our hands -- and --

MAYER: It goes directly from the theater to your office? Now that is something that many of us wanted to do for years and were unable to succesfully --

FRIEDLAND: Well, the only reason we may be able to get away with it at this time is --

SALZMAN: -- because you have a picture like "Joe" --

FRIEDLAND: -- because we have a winner -- and the marketplace is in desparate shortage --

DEWEY: -- also, we're able to attract the best sub-distributors in each region. One of the problems there has been with sub-distribution is -- you have an independent who has made a film decides that the only alternative is not to go to the majors -- he has a film.... Well, a "sub" is not going to be looking to that producer for a steady flow -- and we're not just a

"one-film" company. It's a steady flow.

MAYER: How many prints would you have in distribution of a picture like "Joe." I realize that this is early in the run and you can't quite tell yet, perhaps.

FRIEDLAND: I expect we'll wind up with somewhere between three and four-hundred prints. We don't start out with three or four-hundred. Now that's the difference. Your problem is one of economics. You finish a picture that costs 10-miilion-dollars -- 400 prints cost a-quarter-of-a-million-dollars -- and that's how you go fastest and biggest -- so, how dare you not spend a-quarter-of-a-million, when you've got 10-million riding. If you made a picture for three-hundred-thousand, you make your deal with the "lab" so that they adjust the prices as your order goes up and you start with ten prints. You hit -- 20, 30, 40 -- I'm just anticipating that we'll end up with 300 to 400 prints.

DEWEY: We've ordered 100 prints to date.

SALZMAN: In fairness to the"majors" -- if you know, going in, that your picture will be a "Joe" --

FRIEDLAND: How can you know that?

SALZMAN: -- I'm saying -- if you know -- there's no one better than the"majors" to generate dollars --

FRIEDLAND: Absolutely right.

SALZMAN: Giving them a winner they can generate more money than any combination of independent distributors. The big factor though, is not knowing that you have a "winner." And by being able to control, you can maximize those pictures that perhaps are somewhere in-between the "winner" and the "loser." Many pictures fall into that catergory; the majors can only handle the "winners"; they don't know what to do with the "losers" and they certainly don't know what to do with films that fall halfway in-between.

There's another point that I wanted to raise earlier -- when we were talking about cutting film. Because 'Cannon' is a small company -- and because the people who are running it have a total vision -- that vision extends beyond the making of that film. When they are seeing it they are also concerned about how they're selling it, and where they're going to sell it. Most filmmakers only direct their views to what they see on the screen -- and their knowledge beyond that is minimal.

FRIEDLAND: We deal with auditors too; we're running a business. You can take that into the editing room with you too. You know -- when you have to write something off, it can be very important. And a lot of pictures are sitting on the shelves because they're afraid to release them -- and come to grips with what may happen when they release them.

DEWEY: Well -- we understand that even Joe Levine when he had "The Graduate" was almost forced into releasing the film. Because he didn't know -- even he wasn't sure how big a film it was going to be -- and that the laboratory was on his neck at that time --

SALZMAN: -- or if it was going to be big at all --

DEWEY: -- and he was really scared before it opened -- and -- it's a happy ending.

MAYER: When you saw "Joe" in the final cut, were you confident?

FRIEDLAND: You're as confident as the remarks of the last exhibitor to see it. That's the truth of the business. Really. As somebody said to me: "You're as good as your last Saturday's grosses."

FRANKEL: Our guests are on this edition of 'SOUND ON FILM' -- Dennis Friedland and Christopher Dewey, founders of 'Cannon Group' -- a new motion-picture company; Arthur Barron, film-maker and chairman of the Film Division, School of the Arts, Columbia University; Michael Mayer -- film=industry attorney, author and teacher; and Charles Salzman -- film company executive and head of his own distribution company.

Our broadcast today is titled: "So You Want To Start A Motion Pciture Company? 'Cannon Group' Did." This is another in a series of radio programs on films and the people who make them. This is 'SOUND ON FILM'....

END SIDE ONE (Ran 28:00') -- OPTIONAL/LOCAL/LIVE/STATION ID/AT THIS POINT -- GO TO SIDE TWO

Transcription/Side 2 (Runs 27:00'):

FRANKEL: I'm Erwin Frankel -- for 'SOUND ON FILM'....

In discussing 'Cannon Group' we see that one of your big plusses is that you're small enough to be able to have an overview of making the picture, advertising the picture, selling the picture.... You began with the two of you -- and then there was a secretary -- and now there are 20, then 25 people. How soon will it be beofre you are no longer able to have that overview -- and/how soon will it be before you start "sending out the script" to the regional managers, asking them to come back in 48-hours with a report on whether it will make money or not.

Maybe the Warner brothers, the Cohn brothers -- of Columbia fame -- began the way you did. But somewhere along the line they became the "lumbering giants" -- and somebody else had to come along. Is this inevitable. How do you see your own future?

FRIEDLAND: You've hit on the biggest problem we've got. We're fortunate enough to be succesful. We've got backers, financiers, board of directors, "Wall Street" community -- and an awful lot of business detail to take care of -- and we've got our filmmaking and our marketing to worry about. The silly answer to the question is that we'll maintain our overview as long as there are 24-hours in a day and we can work seven days a week. We're in the office all the time; we love what we're doing. It's going to be a big problem.

DEWEY: There are certain areas that you must keep your fingers on, in making a film. In the old days we could stand on the set and be there for the three-weeks of shooting of "Inga." I think I visited the set once during the shooting of "Joe." But I was at the rushes every single night; I did read the script and talk to the director and the producer before we went on; and then I was there for the "rough-cut" and then the subsequent cutting-down of the film. There are certain key areas that I don't think Dennis and I will ever give up.

FRANKEL: Do you have trouble getting independently-creative people to work with you when they know that you -- as essentially "business-men" -- are going to have the "final" say.... I think Dr. Barron might have some thoughts --

BARRON: I think that's a very good question -- because there is a kind of "cats and dogs" thing that is inevitable. I think that the filmmaker starts from the standpoint of "how can I express my vision; how can I make my statement." If you want: "how can I have my particular ego-trip?" Or, however you want to describe it. "How can I make something artistically very beautiful?" And the businessman, of course, starts from another premise -- which is "there's got to be enough money for us to make pictures." And I think that with the best of will there has to be inevitable conflict here, there just has to be.

FRIEDLAND: All right. There is conflict. But I think that people who want to make pictures can solve that problem. What I'm saying is, you're right. When an artist goes into anybody's office he's got to become a little bit uptight -- because the guy sitting behind the desk is usually a "money-man." And he's concerned with the "deals" and so on. I think that it's a little reassuring to people, while they are waiting to see us, that there are editors running in and out with cans of film, and that the editing room is going, and there's a screening room -- and it's obvious that we're involved in film-making in the offices. That's the real problem. And that's what we're trying to preserve.

We're businessmen -- and we must be "profit-oriented" in a sense, that that's why we're making pictures -- so we can make the next one -- and we have to make money on the first one--

MAYER: Are you anxious to have young filmmakers come in to see you with scripts, and --

FRIEDLAND: That's what we do half of every day --

MAYER: -- you're spending your time reading their scripts and talking to them about the prospective arrangements of shooting a picture? --

DEWEY: Absolutely. Right. I don't think the problem is going to be an acute one, really. Because if a young director comes in with a script, and we read it, and we want to do the picture -- well, he's written it, and we've talked to him, and he's told us what he really sees in the picture -- and that's how we're going to make the decision.

SALZMAN: One of the great difficulties that the majors find themselves now in is the fact that they've examined the creative elements -- the film, the people, and they've gone ahead -- and they've wound up making films costing twice as much as they've intended. This can't go on. You can't budget a picture at 4-million-dollars and have an artist have total creative freedom if it will(?) bring that film in at 10-miilion-dollars. Just can't work.

Films are creative. You cannot see what you are going to have from the start -- but you have to maintain some kind of control. And it's going to be a give-and-take --

FRIEDLAND: One of the things, maybe, is setting out the rules up front. I think maybe the majors have made the mistake, in dealing with artists, maybe they are a little afraid, a little defensive about explaining to them what the facts of life are. If I were talking to somebody right now about a script -- and we had decided to do this picture -- we liked it -- the fact that the accounting department has got to know at five o'clock every day what happened the day before -- and we've got to project out -- and we've got to meet on Saturday mornings to review how we're doing - during the shooting -- and so on.... We are going to explain to them that we are going to be involved -- and we're going to be involved with a view to seeing how well the film is going -- as well as how well business is being cared for. Somewhere, long before we start shooting the film --

DEWEY: The rules are very simple. The rules are that the artist has, really, total con-

trol on the set, as long as he stays within budget. So that when you do your breakdown -- if you have a five-week shooting schedule, and that's broken down on a daily basis, that if he stays within it -- then he's got control.... But if he goes over then that means that that night, or that Saturday, after a week's shooting, that we're going to sit down and we're going to say, "now listen: You went two days over this week; we just can't do it."

He's understood that up front. And we're going to take the important dialogue from these two scenes and work it into some other scene. I think that's really the rule --

SALZMAN: Easier said than done though, Chris.

BARRON: Would you ever work with a Fellini-type who makes it up as he goes along?

FRIEDLAND: Probably too afraid to do it.

DEWEY: Charles a moment ago, said that a motion picture is a creative thing but you don't always know what you're going to get. But in the old-days of "Hollywood" film-making you did know what you were going to get. The script was pretty-well set --

SALZMAN: They were'nt as concerned about what they came out with, because they knew that they had this "bumpre" that they could put on a "car" -- which they were making -- which they would sell -- and people would buy. Today the industry is dramatically changed.

MAYER: Isn't that the basic problem: the "sink or swim" psychology? Either you have a great bug hit ir you have a disaster on your hands -- which you don't know how to handle. Can I ask you what you think of "The Rating System" -- and how you felt about the "R", "X" distinction on the picture "Joe" for instance. I've heard criticism of the "R" rating on the picture.

DEWEY: We love the "R" rating.

FRIEDLAND: We're happy we got an "R"; we fought for an "R".... We think that --

MAYER: Are you in favor of the industry's "Rating System"?

FRIEDLAND: It's a very controversial system. In one sense it's a form of censorship. In another sense it's performing a very important function in letting people know, before they go into the theatre, what's going to be on the screen -- so they don't have to be offended. The problem is -- and I don't have an answer to it -- I don't know if anybody does -- is that "X" marks "Midnight Cowboy" as well as the worst "stag movie" that you could imagine -- and how do you distinguish?

MAYER: You petitioned for an "R" I take it; you requested an "R" --

FRIEDLAND: We requested an "R".

DEWEY: If you're familiar with the system, they screen your picture and then they tell you immediately whether it's a "GP" or an "M" or an "R" or an "X" or whatever.

MAYER: No "M's" anymore.

DEWEY: If you're an "X" but close to an "R" -- without changing the whole film-- then

they'll tell you -- and they'll say, "Do you want to take an 'R' ?" If you want an "R" then you have to make cuts in this scene or that scene --

MAYER: Were there any changes made in "Joe" to give it an "R" rating.

FRIEDLAND: Yes there were. We made some minor changes.

DEWEY: And we were willing to make those changes. They were delitions.

MAYER: I understand.

FRANKEL: Other than "Joe" maybe you could just briefly mention some of your recent motion pictures and how they came to your attention.

FRIEDLAND: The best example is a picture called "Guess What We Learned In School Today?" By the way -- a word about titles: they are tentative, and it's frequently the place we look if we test a picture outside of a major market and it doesn't work well -- you know, you're always changing titles and campaigns. We read the article in -- I think it was "Life" magazine -- about the community in California that sent itself into a total uproar about the issue of sex-education, about a year and a-half ago. We thought we could combine a little social comment, a little comedy, and a little sex -- in a quality picture -- and we made a film called "Guess What We Learned In School Today?" -- which we're going to be releasing in New York City probably some time in the next couple of months.

It was an idea brought to us by somebody who had a treatment -- that basically consisted of some funny scenes strung together -- about what might be happening out in that community -- about the hypocrisy of the people who were complaining --

DEWEY: What happened really is that it was a 50-thousand-dollar sex-explotation film, at that point, and a fellow who works for us, David Gill --

FRANKEL: Who's the "producer" of "Joe", right?

DEWEY: As well, right. (He) read it, looked at it, and said that he thought that this could be a very funny film if we spent a little bit more money. We spent 120, 125-thousand, and, instead of making it "down and dirty," we made the characters in a "Westchester" community.

FRIEDLAND: We're looking for something that's going to make a good picture, at a low-budget, and that's got some "commercial" impact. We're thinking as filmmakers; we're thinking as financiers; and we're thinking as marketers -- all at the same time. And so, it's less significant whether it comes to us in three pages or scribbled on the back of a napkin or in a 200-page, beautifully-bound, script. We're looking for the fact that the impact that this film attempts to convey can be put on the screen for X-dollars -- and we think that if we don't make a "great" film we've got something to sell this with.

BARRON: How do you keep the budgets low?

DEWEY: By realistically budgeting. That is something that I don't think is ever truly done in Hollywood. A recent example is that there is a film being shot down in the South. The budget is 2½-million-dollars. The production-manager can not be a stupid man, but he brought his crew from the West Coast, and got down to Charlotte, North Carolina, to find that it's in

the "New York jurisdiction" -- and that he couldn't use a West Coast crew. Held up one week's worth of production on a nine-week shooting-schedule --so he's already over budget -- on his first day. That's stupidity; it's also a bad job of budgeting.

On "Joe" we decided that the film could be shot in six-weeks, and we broke it down to -- you're familiar with a "break-down" -- what must be shot on each day. And at the end of each day we would go through and see if the scenes had been done. And Charles said "that's not so easy." True, it's not so easy. But in fact, here is a picture -- "Joe" -- which is very, very succesful, on which that was done.

To give you a specific example -- I'm sorry for those in the audience who haven't seen the film -- but, there's a sequence where "Joe" meets "Bill Compton" -- they meet at a Bowling Alley and then they go to three bars that give you the feeling of "Joe's" background -- they're "worker"-type bars. From there they go to one bar that gives you the feeling of the kind of places that "Bill Compton" might go and have a drink. Well -- in the script, in fact, there were five bars for "Joe", two bowling alleys, and three bars that "Bill Compton" went to. It was our feeling, when we saw the scenes that had been shot, that really, in the two bars that we went to with "Joe" -- and the one bar that "Bill" was in -- that we worked the dialogue into those scenes.... He didn't need --

BARRON: Right. You know, you've got a tough union situation, and I wonder how you keep the budgets low on that basis. Do you manage to work with small crews?

DEWEY: The unions have been just fantastic, terrific. I think that they understand the problems of the industry -- and at least to --

BARRON: That must be a remarkably new thing.

MAYER: There are now(?) union leaders who are very congnizant --

FRIEDLAND: We've been making films in New York City -- and they have granted us certain concessions and allowed us to do certain things --

BARRON: Why do you think that is?

FRIEDLAND: I think because they see the activity of our company; they hope we're going to have a future; and in a way it's just smart business for them because at some time, when we can afford to --

SALZMAN: I think it'll be interesting to see now -- with a big succesful picture -- what's going to happen --

BARRON: -- and to what extent you can continue running your company along the lines you want --

SALZMAN: I know, even right now, where the major companies are in very serious trouble, that the unions just continue to take a very hard and fast road. I know films, by close friends of mine, that were going to be budgeted -- about to be made -- in the 500-thousand-dollar area -- in New York -- giving people work -- and they had the absolute roughest time to try and get that film made. And you're talking about a small company; you're talking about young filmmakers --

MAYER: Conversly, we had a union leader at my class who reported on some of the conces-

sions they were prepared to make on the East Coast, which is in line with what Mr. Dewy said. I think they are willing; after all, the present conditions are very bad for them too --

SALZMAN: It's impossible for a major company to make a film that's under 500-thousand-dollars. When they talk in terms of a "low-budget" film, they talk in terms of a "low-budget" film they are talking somewhere between a million, a-million-and-a-half-dollars. They couldn't conceive --

BARRON: The majors have special contracts with the unions that really lock them in to things on every picture --

FRANKEL: At what point then does 'Cannon' become a major?

SALZMAN: I think the story is going to be told now. They have a big picture; it's going to be a great succes for them; its put 'Cannon' on the map, so to speak.

DEWEY: We could still be "crushed." We're not on the map -- and I think the unions understand that. We're not a major.

BARRON: One would just hope that you're going to continue to do the kind of thing that you're doing. It's fantastic.

DEWEY: I think the most feared union in the country are the Teamsters. The nicest guys on the set are the two Teamsters. We put them in the film. They're in the "Bar" sequence. (Laughter)

FRANKEL: I was going to suggest earlier that in order to get along well with the union -- put them into the film. I didn't know you had already -- (Laughter)

SALZMAN: They probably worked very well.

FRIEDLAND: We're not having a "love-affair" with them -- but, in the sense that we're positive, because of the "give-and=take" that we've had with the unions, I think they understand the problems. I think they recognize maybe our upstartishness -- or whatever. Maybe they decided to bet on us; maybe they saw a distinction between the two of us as opposed to an "independent" who was trying to get one film done and wanted to outrage them by doing it, so called, "non-union."

I think they recognize the fact that "these are the fellows we read about two months ago and they're making another picture. Well, maybe they'll last awhile and maybe they'll help the situation here in New York City." We think New York's a good place to make pictures --

SALZMAN: I hope you're right Dennis.

FRIEDLAND: I hope so too.

DEWEY: We're not hoping; we're praying.

FRANKEL: Dennis Friedland is 27, and Christopher Dewey is 26; and maybe that has a lot to do with the fact that you see things in a new way, or in a vibrant way. But -- at the same time -- some of your remarks, I think, might be open to question by others in the film business. The TIME "profile" on you quotes Christopher Dewey as saying:

> "I don't know an awful lot about film history, but it seems to me that ten years ago critics got hold of this business of Ingmar Bergman and directors being the creators of films and blew it up out of all proportion. Well, that's all bull. There are a lot of people involved in making a movie, not just the director, and if we see something we don't like, then we're going to change it."

Quote, unquote. Dr. Barron, give me your "gut"-feeling. As a filmmaker, and as a film teacher -- based on that very strong determination on the part of 'Cannon Group' -- would you as a film maker go to them with your script?

BARRON: Well -- I think so. I'm very impressed with their success, and their film "Joe" -- and their thinking. And the fact that they are encouraging young people and looking for fresh ideas, and so forth. I think that's marvelous. I was pained by the remark about Bergman because it seems to me to betray an enormous Philistine ignorance of one of the great genius figures of the cinema. It seemed like a heck of a --

DEWEY: That's TIME magazine's idea of what I said. I meant to say by that -- I was talking about film making as a collaborative art; it's not just the director.

BARRON: I mean, "Joe" is not "Wild Strawberries" or "The Silence" --

DEWEY: No question about it.

BARRON: The point is, I gather, that he was not criticizing Bergman as a film maker, but he was making the point that it takes many people to --

DEWEY: Exactly, and that's the point. Bergman makes absolutely beautiful films.

FRANKEL: There is a final authority, and I suspect that in the "Bergman" films it rests with Bergman --

DEWEY: And it worked in his films.... But I was talking about was the fact that just because the critics picked up on that -- and said that's the way films ought to be made -- that's the way films have been.... You know, now people negotiate for "final cut" in their contract.

FRANKEL: But isn't it fair to say that today's film-audience -- especially the younger audience -- go to see the "director's film" in the same way their parents went to see the "performer's" film?

DEWEY: What I'm trying to say is that now -- a film is "the star."

BARRON: I feel that any work of art has to be the vision of one man. That it really has to be the passionate vision of one person. And that that one person has to work with others, and through others, and so forth, but it's that kind of single-minded vision that has to be satisfied if you are to have a "masterpiece" -- or something terribly important as a work of art.

SALZMAN: You can't always make "masterpieces" --

BARRON: True. But you can try. It's a matter of what the "aim" is.

SALZMAN: On another area, just for a moment: since this program goes out to 100 campuses -- and since the company that I'm involved with is aiming at the "campus market -- how do you look at the "campus market"? How do you see it as part of what you're doing...with "Joe"... and your concept of theatrical-release? There's a lot been said about young people who are interested in film, young film makers on campuses. Do you think that the emergence of the campus is one of the reasons why a company like 'Cannon' and other young companies are going to take root and be a success?

FRIEDLAND: I think the interest in film making on the campus is important. As a place to "market" pictures, I'm a little bit confused and a little bit baffled about how you go about doing it profitably -- and how you make that mass of "film makers" and people "interested' in film into a cohesive "market." There are how many thousands of theatres in the US --

SALZMAN: There are 2,000 or more colleges around the country that are just looking to be "cultural forums."

FRIEDLAND: Campuses are not just campuses. You've got the Ivy League campuses, the campuses that are interested in "intellectual" film making, and you've got the "under-30" people that want to see -- There's a company called "American International Pictures." I'm sure you know them. They're ver, very, very succesful. And we here, in the "intellectual' capital of the world, New York City, very rarely see any of their pictures advertised -- or, if we do, they're generally in the "Broadway" area. They're not going for that so-called "youth audience," but I'm sure that 50% of their tickets are being bo-ught by those under 30. And I don't the college campuses would be interested in those pictures, though some of them may be.

SALZMAN: If the college campus today is not a threat, would you exhibit "Joe" at a campus, today?

FRIEDLAND: The answer has got to be "yes"; but the right answer really is: it depends on whether or not the big theatre in town would be the right place to go first.

BARRON: I see the college-distribution thing now as an opportunity for some pictures to live, and to have a life, and to be profitable, which, frankly, cannot find a life or an existence in commercial theatre. "Salesman" is a picture -- for example.

SALZMAN: I agree with that Arthur. Not only are the big film companies kind of outmoded in their thinking, in their methods of operation -- it's also the exhibitors around this country -- and how they handle a film -- and the media that they use to promote their film. There not only has to be major changes in terms of the major film companies, the unions, the people distributing films -- but also,it's the people exhibiting films. And the "college campus" is something that's healthy and I think that one is going to help the other.

FRANKEL: In conclusion I'd like to go back to the beginning premise -- the working-title of this broadcast -- "So You Want To Start A Motion Picture Company?" -- and, perhaps briefly, from our panelists and our invited guests we can get a very capsulized answer to that question, which, I suspect, might be on the mind of some young people around the country -- who may not know too much about film but may have a gut facination with the business and the art. What would you say to them? Dr. Barron?

BARRON: I would say imitate these gentlemen here --

FRIEDLAND: That's very nice.

FRANKEL: Yes, but they didn't have anybody to imitate.

BARRON: The thing that impresses me about them -- one of the things -- is that they went out; in a serious way studied "marketing" and the patterns. And that kind of discipline, I think, is a very wonderul kind of thing. That would be my advice, you know. I wish I could take it myself. (Laughter)

FRIEDLAND: I'm happy a professor of film said what I was afraid to say -- and that is -- it may sound a little disollusioning -- but I'm terribly afraid that what Charles said before is the key. It's the same thing throughout this industry. And that's the very nice mixture of "art" and "business." If you want to start a film company -- because you want to make a film, or more than one film -- you've got to know a little bit about "dollars and cents" -- and how to control them -- and how you're eventually going to "sell" your picture -- and so on. You've got to understand that you're not just making a film in a vacum, and that if you get to show it to your family and your friends you've done your job. There's a lot of "business" to learn about -- and, if you do your homework, you may figure out a way to do it.

FRANKEL: Any other answers to: "So You Want To Start A Motion Picture Company?"

MEYER: My answer to young people is "jump right in with both feet." I think it's a most exciting area; I think these gentlemen personify some of the things that have been happening; I think there are tremendous opportunities. I'm not talking now about making "profits" -- although I wish them all the most in the way of "profits." I think it is true that they can combine profitability with achievement in the sense of their art.

SALZMAN: I would agree with that. I think the big key is "courage" -- and not being concerned about making a mistake.

BARRON: And stay 26 and 27. (Laughter)

FRANKEL: There was a time when "You Ought To Be In Pictures" referred to activity in front of the cameras. In a changing time for the film-industry, it is an invitation for anyone with the imagination, the will, the chemistry to tackle it, to be "in pictures" as a producer -- of today's and tomorrow's films.

THEME/FULL & UNDER: "You Ought To Be In Pictures"....

FRANKEL: With Dennis Friedland and Christopher Dewey, founders and heads of 'Cannon Group'; Dr. Arthur Barron, Chairman of the Film Division, School of the Arts, Columbia University; Michael Mayer, film industry attorney, teacher and author; and Charles Salzman, film executive and distributor -- this has been: "So You Want To Start A Motion Picture Company? 'Cannon Group' Did."

I'm Erwin Frankel for 'SOUND ON FILM' -- a series of broadcasts "on films and the people who make them." Today's program was produced by Peter Salgo and Mitch Donian -- and originated in the studios of WKCR-FM, "Columbia University Radio," in New York.

We're grateful for the assistance of Lillian Gonfread and Adele Irving in the preparation of today's program.

"So You Want To Start A Motion Picture Company? 'Cannon Group Did" was recorded on September the 11th, 1970 -- and edited to meet time requirements. The comments of our parti-

cipants were solely their own and did not necessarily reflect the attitudes of the producers of this series.

'SOUND ON FILM' broadcasts are produced and distributed through production-grants received from the Motion Picture Industry -- as part of an effort to bring stimulating discussion and comment on "films and film makers" to a wide audience.

This edition of 'SOUND ON FILM' was made possible by a production-grant from 'Cannon Group, Inc.' This broadcast was produced, edited and distributed solely under the control of Erwin Frankel Productions.

THEME/UP FULL TO CONCLUSION ("You Ought To Be In Pictures")....

END SIDE TWO (Ran 27:00') -- TOTAL PROGRAM RAN 55:00' --

NOTE: OPEN THEME: "Hooray For Hollywood"; Vocalist Doris Day; Columbia Records; ASCAP
CLOSE THEME: "You Ought To Be In Pictures; Vocalist Joel Grey; Columbia Records; ASCAP

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Jerry Baker, named "America's Master Gardener" in 1965, has become a familiar figure on television shows throughout America and Canada. In his famous green suit, he has appeared on such shows as "Dinah's Place" on the NBC network; "Mid-day" on WNEW-TV, New York City; "The Morning Show" on WXYZ-TV in Detroit; "Kennedy & Co." in Chicago; and on his own show "Music To Garden By" on WWJ Radio, Detroit. He writes a weekly gardening column for the Knight Newspaper Syndicate, and is in constant demand for lectures and other appearances. Born in Flint, Michigan, he now makes his home in Troy, Michigan, with his wife and their four children.

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Walk In The Garden	:56
Your Lawn	9:15
Evergreens	4:40

SIDE TWO

Shade Trees	7:25
Roses	5:30
Flowers	5:35

Script Written by Dan Kibbie and Published by Jerry Baker

Musical Background Arrangements by Three Star Organization, Inc.

Executive Producers: Arthur Denish and Henry Baskin

Based on the book "Plants Are Like People," Written by Jerry Baker and Published by Nash Publishing, Los Angeles, California

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HISTORY AND DEFINITION

The origins of martial arts remain obscure, but certainly predate written language. Stone reliefs and cave murals in Korea and the folklore of India suggest that methods of unarmed combat were employed before the time of Christ in the West. The earliest recorded information concerns Ancient Korea, which was divided into three kingdoms. Silla, the smallest of these territories, braved constant invasions from the two powerful Northern Kingdoms. During the reign of Chin Hueng, an aristocratic warrior corps was organized and called the Hwa Rang Dan. Studying the fighting manners of wild animals, these young noblemen formed a self-defense technique known as Soo Bak which meant "punching and butting."

Although the legends are plentiful, the most widely accepted theory of the evolution of weaponless fighting as an art centers around the Buddhist monk Bodhidharma, who traveled from India to China along the Himalayan route and founded the temple of Ko San So Rim, also known as Shaolin-ssu. Ordinary weapons were forbidden on temple grounds, so Bodhidharma taught the monks a system of mental and physical exercises that they might have an unarmed means of defending themselves against the bandit gangs and dangerous animals they encountered on their pilgrimages. The styles themselves were very often derived from nature. Once, it is said, a Zen Master was walking through the forest when he saw a bird that was attacking an insect. This in itself was not unusual. What startled the Zen Master was that the insect, a praying mantis, was using its long forelegs as defensive weapons. After several unsuccessful assaults the bird retreated and flew away. This primary art of self-defense established by Bodhidharma and practiced by his followers became known as Kwon Bop and the Monastary became noted for its fighting techniques. Through the flourishing of Buddhist culture, their methods extended to Japan, Okinawa and Korea where they became fused with the native skills, like those of the Hwa Rang Dan, resulting in the now varied forms of martial arts.

Of these varied styles, three have more widely attracted the West, especially the United States. These are: Kung Fu from China, Karate from Japan and Okinawa, and Tae Kwon Do from Korea.

Kung Fu literally means "tasks to be done." This Chinese style makes use of flowing, circular movements, patterned after the swinging of a sword. Japanese Karate is "the art of the empty hand." It employs focused straight-line techniques with an emphasis on the hand skills. The Korean method of Karate is Tae Kwon Do which translates "the art of kicking and punching." This martial art combines the movements of the other two, but centers around its own unique and powerful kicking techniques.

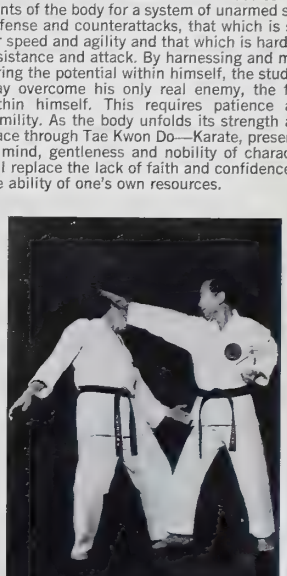
Since "Karate" is the term most familiar in the West, we will employ it in this text in a generic sense to signify the Chinese, Japanese or Korean styles.

PHILOSOPHY AND PRINCIPLES

One summer morning, a Zen Master was walking with his student through a field. "Look," said the student, "how the light breeze bends the reeds to the ground. How much better it is to be strong like the oaks." "Remember what you have said," replied the Zen Master. In late autumn, after a great storm, the Master took his student to the same field. They stopped before an oak which had fallen and was split in two. "Now show me a reed," said the Master, "which lies broken like this tree."

A more practical parallel from Western history is from the gladiatorial games of Ancient Rome. The most popular battle in the arena was that between a secutor, a man in full body armor furnished with a shield and a sword, and a retiarius, a man armed only with a net and dagger. At first glance it would seem the secutor was the overwhelming favorite, but in reality, neither man had the advantage. The secutor was slow moving and the retiarius was vulnerable to any blow that could catch him. In other words, it was a classic contest of brute power versus agility in which each man had his strengths and weaknesses. The recognition and development of our strengths are the essence of Tae Kwon Do—Karate.

This martial art uses all the muscles and joints of the body for a system of unarmed self-defense and counterattacks, that which is soft for speed and agility and that which is hard for resistance and attack. By harnessing and mastering the potential within himself, the student may overcome his only real enemy, the fear within himself. This requires patience and humility. As the body unfolds its strength and grace through Tae Kwon Do—Karate, presence of mind, gentleness and nobility of character will replace the lack of faith and confidence in the ability of one's own resources.



ABOUT THE AUTHOR

Internationally famous Master Richard Chun holds an Eighth Degree Black Belt, which is one of the highest achievements in the martial arts world.

As head coach, he led the United States' Team to a second place finish at the First World Tae Kwon Do Karate Championship held in Seoul, Korea in 1973. In 1975 he was technical advisor to the team.

In addition to teaching at his own school in New York City, Master Chun is a professor of physical education teaching martial art at the City University of New York. Besides he is an International referee for the World Tae Kwon Do Federation.

Master Chun is also the author of four books on the martial art of Tae Kwon Do Karate and has several others under preparation.

Distributed by Conversa-phone Institute, Inc. New York, N.Y.

VOL. 1

CVP-832

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FOR BEGINNERS



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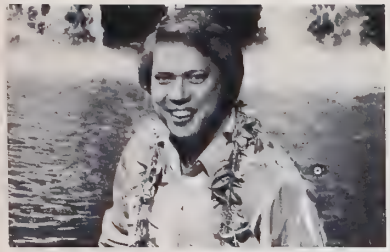
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DOUG MOSSMAN

A native son of Hawaii, Doug Mossman was born and raised in Honolulu. After graduating from famous Kamehameha School, he attended the University of Hawaii and served in the U.S. Army in Korea.

A stage personality in his own right, Doug played for five years in the "Hawaiian Eye" series viewed on the ABC-TV network, cast as "Moki." His co-stars were Connie Stevens, Bob Conrad and Troy Donahue. He's made numerous guest appearances on Hawaii 5-0 and other top television series and lists among his movie credits, Days of Wine and Roses, The Lost Flight and I Sailed to Tahiti. He has appeared on stage with such Greats as Johnny Mathis, Ray Charles, The Association, The Supremes, Don Ho, Jose Feliciano, The Carpenters, Bobbie Gentry and many more.

A Top Disc Jockey on the all-Hawaiian Radio Station KCCN in Honolulu, Doug is one of Hawaii's most sought-after M.C.'s.



EDDIE KEKAULA
and the King Serenaders

Edwin Kalauoliwa Kekaula was born on the Island of Kauai, and claims Hawaiian-Chinese ancestry. Starting his entertainment career early, his remarkably versatile baritone-to-falsetto voice soon earned him the spotlight at several well-known Honolulu night spots. He sings primarily Hawaiian songs from his heritage sprinkled with more contemporary selections from his Hawaiian repertoire. Associated with a group known as the Reef Hawaiians for several years, Eddie is in great demand with his new group, Alex Cash and Mike Afong.

Seen daily at King's Alley in Honolulu.

Only In Hawaii

A native guide for visitors to Hawaii

(SIDE ONE)

1. **History of Hawaii**

   Hawaii Ponoi . . . . . **King David Kalakaua**
   Music: Professor Henry Berger
   King David Kalakaua, disillusioned with the Hawaiian Anthem, instructed his band master, Henry Berger, to set music to some lyrics King Kalakaua had devised. The result was a stirring success and Hawaii Ponoi was immediately adopted as the official anthem of the Kingdom and — today, the State.

2. **Pronunciation of Hawaiian words, and examples**
3. **Some important words and meanings**
4. **How to find your way around Hawaii**
5. **Hawaii's climate**
6. **Outdoor recreation and sightseeing**
7. **Nightlife in the Islands**

   Beyond the Reef . . . . . **Jack Pitman**
   Hawaiians believe that the reef surrounding the islands represents the barrier between the known and the unknown. When a loved one went "beyond" the Reef, they were gone forever. The song tells of a young man's love for a girl and his fear that she may go out of his life.

8. **What to wear in Hawaii**
9. **Hotel accommodations**

   Akaka Falls . . . . . **Helen Parker**
   The sight of the magnificent falls near Honomu on the Island of Hawaii captured the imagination of a visitor to the Orchid Isle. She writes of misty spray in a kaleidoscope of rainbow droplets, tumbling 420 feet down the glistening orchid-festooned rockface of a pali (cliff).

10. **Special events, sightseeing and side trips**
    H.I.C. / Iolani Palace / Historical bldgs.
    Pearl Harbor / Punchbowl Cemetery
    Honolulu Zoo (Starts on Side One, and ends on Side Two)

(SIDE TWO)

11. **Transportation and How To Get Around**
12. **Polynesian and Asian foods**

    Blue Hawaii . . . . . **L. R. Robin & R. Rainger**
    The song comes from a Paramount picture made in 1937 called Waikiki Wedding. Another Hawaiian song, "Sweet Leilani" from the same movie captured the song of the year award.

13. **The "Neighbor" Islands**
    Maui
    Kauai

    Ke Kali Nei Au . . . . . **Charles E. King**
    (Hawaiian Wedding Song)
    Thought by most to be the loveliest of all Hawaiian songs, The Hawaiian Wedding Song, as it is known, is as haunting and poignant as it is romantic. No Island wedding would be complete, no anniversary nostalgic without its beautiful melody and lyrics.

14. **The "Neighbor" Islands — continued**
    Hawaii — The Big Island
    Molokai

    My Little Grass Shack . . **Bill Cogswell, Tommy Harrison and Johnny Noble**
    Written about that famous little grass shack in Kealakekua, near Kona on the Big Island of Hawaii, the lyrics tell of the easy-going Hawaiian lifestyle that makes it hard to leave. Written in 1933, the song became an instant hit and even Europeans were soon struggling to pronounce Humuhumunukunukuapuaa, a fish's name that could be longer than the fish itself!

15. **The flowers of Hawaii — leis**

    Aloha Oe . . . . . **Queen Liliuokalani**
    Returning across the cliffs (pali) from the windward side of Oahu on horseback, the (then) Princess Liliuokalani composed the song that was to epitomize Hawaii to the world. A composite of a hymn, The Lone Rock by the Sea, and old and new musical passages, the lyrics and music were put together in a single evening. It remains one of Hawaii's best loved songs.

Produced and Directed by: Howard J. Meister
Script by: Jane Martin
Engineer: Donn Tyler
Recorded by: Commercial Recording, Inc.
Inat Records 227 Lewers Street, Honolulu, Hawaii 96815

RPI 9101

To the glory of Almighty God, in respectful remembrance of George Washington: patriot, statesman, and Freemason

Praise Ye the God of Washington

SIDE 1

Praise Be to God on High!

INTRODUCTION

Rise All Ye People

EARLY LIFE

Praise the Lord, All Ye Lands

PERSONAL DEVELOPMENT

Lord God, O Hear Our Prayer

GROWTH OF THE COLONIES

Sing Praise

DESIRE FOR FREEDOM

God Is Our Everlasting Light

SIDE 2

Masonic Hymn

COMMANDER-IN-CHIEF

God of Faith and Truth

THE WAR

Grant Thine Eternal Rest, O Lord

CONCLUSION OF HOSTILITIES

A Choral Prayer

FORMATION OF THE COUNTRY

Hymn for All Peoples

THE PRESIDENCY

God of Freedom's Birth

IN MEMORIAM

Amen

NARRATION

Most Worshipful William Howard Sackett,
Grand Master of Masons of the State of New Jersey
Marjorie S. White, Past Grand Matron,
Order of the Eastern Star of New Jersey

COORDINATION / PUBLIC RELATIONS

R.W. Edward Y. Smith, Jr.
R.W. Peter Skerchock

RECORDING

Gregory F. Lane, Engineer
Dharma Productions
Chatham Township, New Jersey



MUSIC PERFORMANCE

Kirkpatrick Choir of Rutgers University
David A. Drinkwater,
University Organist and Director
David P. Beatty, Organ

CONSULTATION

Bro. Warren W. White

NARRATIVE / TEXTS / MUSIC

Bro. James Ferris Traver

GRAPHICS / PRODUCTION

Renaissance Press, Inc.
Mountain Lakes, New Jersey

Special thanks to Wor. Edward J. Gondella, Secretary-Treasurer, The George Washington Masonic National Memorial Association

This album is a gift to The George Washington Masonic National Memorial Association from Most Worshipful William Howard Sackett, Grand Master of Masons of the State of New Jersey, and the Grand Lodge of New Jersey, in commemoration of the two hundredth anniversary of the Grand Lodge, all proceeds from its sale to be used for the maintenance of The George Washington Masonic National Memorial.

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Praise Ye the God of Washington

NARRATION AND MUSIC PERFORMANCE



Most Worshipful William Howard Sackett,
Grand Master of Masons of the State of New Jersey

It is fitting that a man of the stature of Grand Master William Howard Sackett should be the person to honor the memory of Brother George Washington on the occasion of the Two Hundredth Anniversary of the Masonic Grand Lodge of the State of New Jersey.

Born in Philadelphia, William Sackett entered the United States Marine Corps during World War II and was assigned to the Pacific Theater of Operations. In spite of assignments to combat duty and flight training during the early years of his military career, he was able to attend the University of Houston as well as complete officers' schooling.

After more than thirty years' service to his country, Colonel Sackett retired in 1975, having served with distinction on most continents of the world. His twenty-one decorations include the Bronze Star, the Navy Commendation Medal with Combat "V" Purple Heart, the Combat Action Ribbon, and the Vietnamese Cross of Gallantry with Silver Star.

Masonic achievements in the life of William Sackett have been as impressive as those of his military career. Raised in Haddonfield Lodge No. 130 which he later served as Worshipful Master and Trustee, he holds honorary memberships in several other lodges. In Grand Lodge he has served on the Committee on Masonic Enlightenment and held the positions of District Deputy Grand Master - 29th Masonic District, Grand Marshal, Junior Grand Warden, Senior Grand Warden, and Deputy Grand Master.

Other Masonic positions, designations, and affiliations are: Grand Representative, Grand Lodge of India, Damascus Chapter No. 56, Royal Arch Masons; Van Hook Council No. 8, Royal and Select Masters; Crusade Commandery No. 20, Knights Templar; Ancient Accepted Scottish Rite, Valley of Southern New Jersey, Coronated 33° Cincinnati, Ohio, and New Jersey Society of Sovereign Grand Inspectors General 33° President; Commander-in-Chief, Excelsior Consistory; Excelsior 33° Society; Crescent Temple, Ancient Arabic Order of Nobles of the Mystic Shrine; Tall Cedars of Lebanon, Glassboro Forest No. 1; Triple Tau Council No. 54, Allied Masonic Degrees; Benjamin Franklin Chapter No. 16, National Sojourners Hero of 76; Yolomed Grotto; Semper Fidelis Society, New Jersey, Commander-in-Chief

With men such as Most Worshipful William Howard Sackett, Grand Master of Masons of the State of New Jersey, the heritage bequeathed by Washington to the present generations is in safe hands. For this let all give thanks to Almighty God.



Marjorie S. White,
Past Grand Matron,
Order of the Eastern Star of New Jersey

Marjorie S. White, a Past Grand Matron of the Order of the Eastern Star of New Jersey, is a representative of the largest women's organization in the world. It is Masonic-related by virtue of requiring its female members to be wives, daughters, mothers, or other blood-relations of Master Masons. *A woman's heart beats responsive to the same inspiration which prompts man to noble deeds,* and therein lies the strongest tie of all to the Masonic fraternity.

Marjorie S. White, as Most Worthy Grand Matron 1984-1985, used the theme *God Is Our Everlasting Light*. In calling attention to the same Light that Freemasons know, she sought to remind Eastern Star members of the source of true Light and to encourage them in the love of knowledge, truth, and wisdom. She further sought to build enthusiasm for her organization by emphasizing the strength that comes from having individual people express their true potential for the betterment of the Order and humankind.

It is leaders such as Mrs. White that have made the Order of the Eastern Star the great organization that it is



Kirkpatrick Choir of Rutgers University — New Brunswick
David A. Drinkwater, University Organist and Director

Kirkpatrick Choir, which has existed since the building of Kirkpatrick Chapel in 1872, has evolved over the years with Rutgers, the State University of New Jersey. Originally the Choir was all male, and performed sacred music daily in the Chapel, as well as secular music outside as the Rutgers Glee Club. When the University became coeducational, the choir in the Chapel was separated from the Glee Club and restructured as a group of some thirty voices, both male and female.

As the University continued to develop from its founding as Queen's College, with two tutors and twenty students, into an institution of more than 40,000 students, 2,500 faculty members, and seven campuses, Kirkpatrick Choir expanded its range of activities in music. In addition to performing at Sunday services in the Chapel, the Choir sings concerts on campus, throughout New Jersey, and in many countries in Europe as well as the United Kingdom. Its repertoire includes a wide range of music, both sacred and secular, from the Renaissance to the most recent styles of serious composition

Since 1957, the Choir has been under the direction of Professor David Drinkwater, who also is Organist of the Chapel and the University. Born in Indiana, Professor Drinkwater earned degrees at Indiana University and the School of Sacred Music at Union Theological Seminary in New York City, and, in addition, studied choral and organ music at Oxford University in England. Professor Drinkwater's background and dedication are always in evidence in the musical excellence of each performance by Kirkpatrick Choir

Praise Ye the God of Washington

NEW JERSEY, FREEMASONRY, AND THE NATIONAL MEMORIAL

The first known Freemason in the Colonies, John Skene, a member of the lodge at Aberdeen, Scotland, was a resident of New Jersey the last several years of his life. This was true also of the first native-born American known to have been a Freemason, Jonathan Belcher, who had joined a lodge in London, England, and spent his final ten years as Governor of the Province of New Jersey. Skene died in 1690 and Belcher in 1757, and it was not until 1761 that a lodge in New Jersey was formed, St. John's of Newark.

The Grand Lodge of New Jersey was organized on December 18, 1786, at the Whitehall Tavern in New Brunswick by a gathering of twenty-six Master Masons meeting under the leadership of Dr. William McKissack, Worshipful Master of Baskin Ridge Lodge No. 10. This lodge was the first in the Colony of New Jersey to reorganize and resume labor following the conclusion of the War for American Independence.

The Grand Lodge commenced its activities on January 30, 1787, with the installation of officers, including The Honorable David Brearley as Grand Master. Brearley was Chief Justice of New Jersey and a signer of the Constitution of the United States.

New Jersey figured prominently in General George Washington's military campaigns, and so it was most appropriate that the Grand Lodge of New Jersey show its respect for this great American Freemason in every way. Encouragement was given as far back as 1882 to the building of a suitable Masonic Temple to the memory of Brother Washington, and there was New Jersey Masonic participation at the laying of the cornerstone of the Battle Monument at Yorktown, Virginia, and at the dedication of the Washington Monument in the nation's capital in 1885. On December 14, 1899, officers of the Grand Lodge of New Jersey attended the Centennial Observance of Washington's death.

In 1919, formal support for the proposed construction of a National Memorial to Brother George Washington at Alexandria, Virginia, was recommended and approved. As the great Memorial rose, took shape, and came into being, the Grand Lodge of New Jersey offered contributions and gifts, among these one of the large portico pillars and the fine Moeller organ in the auditorium. Grand Chapter, Order of the Eastern Star of New Jersey, lovingly donated the drinking fountain. THE PRIDE OF ALL FREEMASONS was actually a reality!

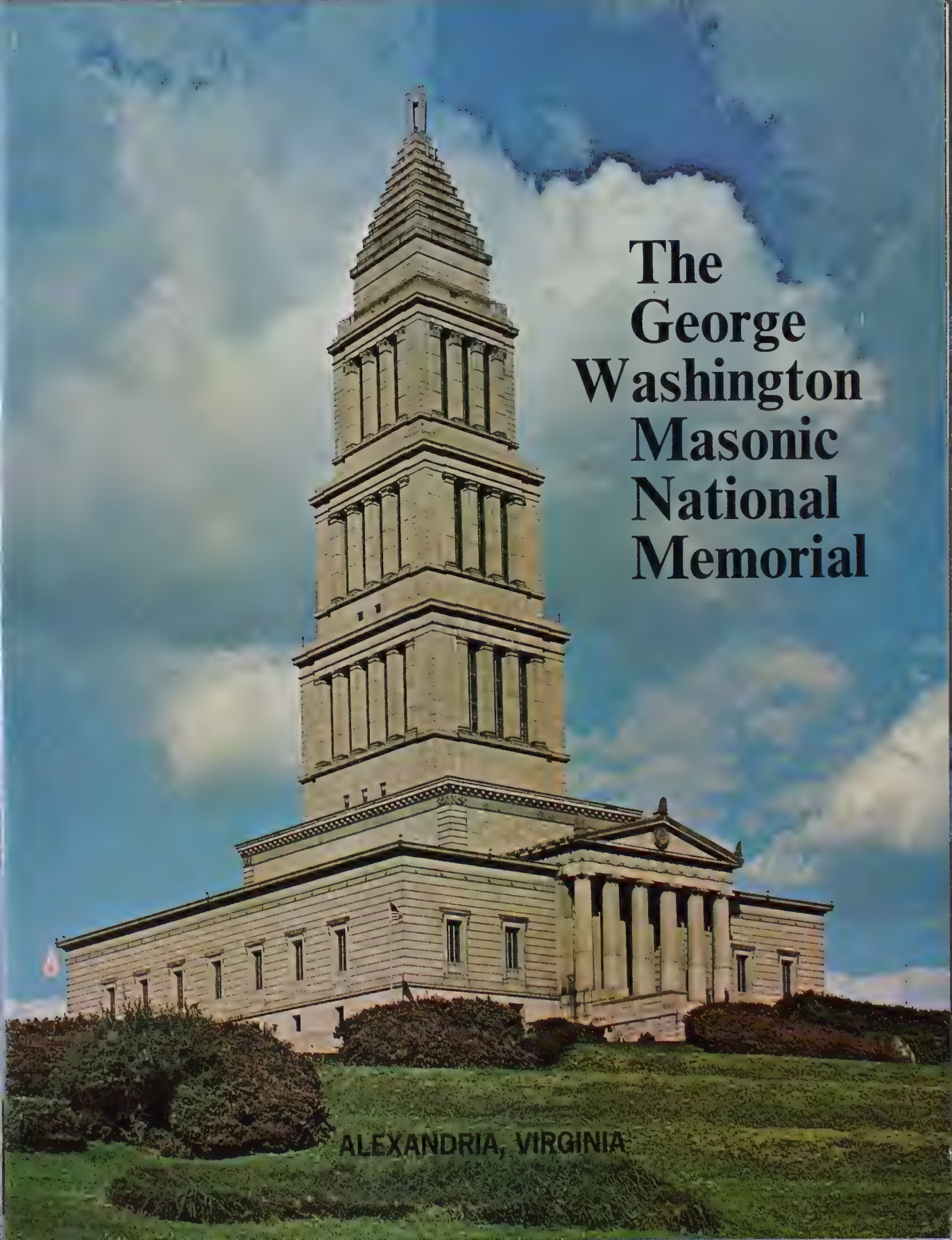


On the two hundredth anniversary of the Grand Lodge of New Jersey, Most Worshipful William Howard Sackett, Grand Master of Masons of the State of New Jersey, offered praise to the God that Washington worshipped in a program memorializing the man and his life of dedication. With Most Worshipful Herbert Boyd, Past Grand Master, and Marjorie S. White, Past Grand Matron, Order of the Eastern Star of New Jersey, sharing the narration, Dr. Davis Jerome, Music Department Chairman of Rutgers University-Camden, directing the music, and Frances Jerome at the console of the Moeller organ, the Grand Master inspired, with his presentation, all those attending the celebration of the Feast of St. John in the beautiful Excelsior Scottish Rite Cathedral in West Collingswood, New Jersey. Another payment had been made on New Jersey's debt of gratitude to the great Washington.

In order that all might enjoy the Grand Master's tribute in spoken word and music, at the same time giving support to The George Washington Masonic National Memorial, a recording was issued. The music was performed by the Kirkpatrick Choir of Rutgers University under the direction of David A. Drinkwater, University Organist and Director, and recorded at Kirkpatrick Chapel, New Brunswick, where the Choir performs at weekly services for all faiths. It is interesting to note that the University was founded in 1766 in the city where the Grand Lodge was to be organized twenty years later. In keeping with Washington's belief that educational institutions should be supported to produce an enlightened citizenry, New Jersey Masonic organizations have offered assistance in the form of grants and scholarships; Rutgers, as the State University, is a prime recipient.

The honor of writing, composing, and adapting the material was given to Brother James Ferris Traver, a New Jersey Freemason and composer of orchestral and wind ensemble, as well as choral, music. *Masonic Hymn* was dedicated to Grand Master William Howard Sackett on the occasion of the Two Hundredth Anniversary of the Grand Lodge of New Jersey, and was first performed at the Grand Master's Church Service in Trinity Cathedral, Trenton, New Jersey. *God Is Our Everlasting Light* was written and composed for Marjorie S. White and the Order of the Eastern Star of New Jersey and first performed during her year as Most Worthy Grand Matron. *God of Freedom's Birth* was created for the United States Bicentennial, and the printed copy carries the inscription *In respectful remembrance of George Washington and the Founding Fathers.*

Now and ever, PRAISE YE THE GOD OF WASHINGTON!


The George Washington Masonic National Memorial
ALEXANDRIA, VIRGINIA






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Persistence pays off

On your next try you may succeed in writing several more words. Continue in this fashion until you are able to write the full letter on the very first playing, in which case you will continue to repeat the letter as often as is necessary for you to write it with good control. Remember, you must *strive with all your energy* to get down every word of dictation, no matter how poor your notes become. This is how you gain speed.

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At the end of each practice session, you must also practice for a few minutes *writing slowly* in order that you may retain your ability to write good notes. This is important. For such a purpose, a minute or two of any dictation that you have already mastered is perfectly suitable.

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CONTENTS

SIDE 1

Band 1—Getting Ready

Band 2—The Exercise
and
The Strategy

One: For my body, smoking is a poison.

Two: I need my body to live.

Three: I owe my body this respect and protection.

SIDE 2

Band 1—Answers to the Most Commonly Asked Questions

Band 2—Getting Ready to Review

Band 3—Quick Review

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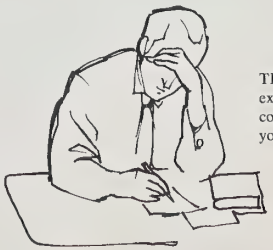
Some people find it helpful to draw the curtains to shut out bright sunlight, or at night to turn off all but one lamp. Some like to stretch out with their feet up. Do whatever will make you comfortable and able to fully concentrate on the words you will hear.

Please note that each band on this record is separated by a "locked groove." This feature prevents the needle, or diamond stylus, from moving on to the next band until *you* are ready.

You may find it helpful to prepare the listening room and then put on the record. Adjust the volume and tone controls to suit your taste while Band 1 is playing. Then when you are ready to begin, lift up the needle and set it down a little nearer the center. There is plenty of time for you to resume your seat before the next band begins.

PLAYING IT AGAIN:

Like most other people, you will probably wish to play this record a number of times—particularly the brief refresher review section that is found on Band 3 of Side 2. Simply place the needle down in the beginning of Band 2 and adjust the volume and tone controls to suit your taste. Then lift the needle over the locked groove into Band 3 and take your seat.



This is one way of doing the exercise when you do not have complete privacy. One hand on your brow conceals your eyes.

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Published by MEDIA MEDICA, INC., 555 FIFTH AVENUE, NEW YORK, N.Y.



OPENERS TO CLOSERS

by

JOE LYDON

(THE SALESMAN'S SALESMAN)

33⅓ RPM
WRS 372-A

MONO
SIDE 1

RECORD TWO

Produced For
THE PENNSYLVANIA GAS COMPANY

By

THE LYDON COMPANY
100 Belvedere Dr.
Mill Valley, Ca.

OPENERS TO CLOSERS

by

JOE LYDON

(THE SALESMAN'S SALESMAN)

33⅓ RPM
WRS 372-B

MONO
SIDE 2

RECORD TWO

Produced For
THE PENNSYLVANIA GAS COMPANY

By

THE LYDON COMPANY
100 Belvedere Dr.
Mill Valley, Co.

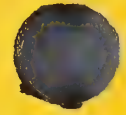
GOLDEN RECORD®

AESOP'S FABLES

TOLD BY
BURGESS MEREDITH

FEATURING: PETER HAWKINS, DICK EMERY AND PHIL BROWN
PRODUCTION AND STORIES BY: FRANK TARLOFF
LYRICS BY MARILYN KEITH AND ALAN BERGMAN
MUSIC BY NORMAN LUBOFF

LP 152 B



Made in U.S.A. by
A. A. Records, Inc.

THE FOX AND THE CROW

6. TELL US A STORY And
   I'M A CHEESE MAN
7. BLUE FOX BLUES
8. I'M A CHEESE MAN (Reprise)
9. FLATTERY GOT THE CHEESE
   "BUTTER'IM UP"
10. BEWARE OF THE FLATTERER!

ARRANGED and CONDUCTED BY:
REG OWEN and WALLY STOTT
CHORUS DIRECTED BY:
MICHAEL SAMMES

HIGH FIDELITY 33⅓ RPM LONG PLAYING

SYNTONIC RESEARCH INC

SIDE ONE

environments 5

ULTIMATE HEARTBEAT

SD 66005 A
STEREO/MQ

20:00 (33 1/3 rpm)
14:50 (45 rpm)
℗ 1974

IMPORTANT NOTICE!

This is perhaps the most unusual phonograph record you will ever own. Please follow recommendations below for best results.

To aid setting volume level, a faint background sound has been added to this recording. This background should barely be audible at correct setting.

AVOID VERY LOUD VOLUME SETTINGS.

Inexpensive record players may be limited to playback at 45 rpm, as high quality speakers are needed for reproduction of low frequencies.

SYNTONIC RESEARCH, INC.

SYNTONIC RESEARCH INC

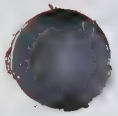
SYNTONIC RESEARCH INC

SIDE TWO

environments 5

WIND IN THE TREES

SD 66005 B
STEREO/MQ



TIME 34:00
MFG. IN USA

PLAYBACK RECOMMENDATIONS

Optimum effectiveness of this sound is achieved at very low volume settings. Speakers should be at eyelevel or above for proper realism. An alternate to this is to reflect the sounds from walls and ceiling. See jacket notes for further details.

℗ 1974
SYNTONIC RESEARCH, INC.

SYNTONIC RESEARCH INC



SD 66003

ENVIRONMENTS™
DISC 3

STEREO

TWO

DUSK AT NEW HOPE, PENNSYLVANIA

(33 1/3 rpm 37:00)

Note: Environmental effect is optimized if played at *extremely* low volume settings. See liner notes for futher data.

SYNTONIC RESEARCH SERIES

(ST-A-712218-MO)

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY

SCIENCE SERIES

FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.

Long Playing Non-Breakable Micro Groove 33⅓

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SOUNDS OF NORTH AMERICAN FROGS

The Biological Significance of VOICE in FROGS

Narrated by Charles M. Bogert with documentary examples.

With the cooperation of the American Museum of Natural History, N. Y.

SIDE 1

FX 6166 A

Band 1. INTRODUCTION TO MATING CALLS
examples 1 to 6

Band 2. MATING CALLS AS ISOLATION MECHANISMS
examples 7 to 20

Band 3. TAXONOMIC LEVELS & VOICE DIFFERENCES
examples 21 to 33

Band 4. SOUNDS PRODUCED UNDER SPECIAL CONDITIONS
examples 34 to 44

SCIENCE SERIES

FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.

Long Playing Non-Breakable Micro Groove 33⅓

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SOUNDS OF NORTH AMERICAN FROGS

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SIDE II

FX 6166 B

Band 1. PITCH IN RELATION TO BODY SIZE
examples 45 to 61

Band 2. DIVERSITY IN MATING CALLS
examples 62 to 85

Band 3. SAMPLE CHORUSES
examples 86 to 92

DFS

SOUND EFFECTS RECORDS

SOUND EFFECTS IN STEREO VOL. 12

Bugle Calls played by Al Hirt

DFS-7050

SIDE B

1. FIRE CALL 2. TO ARMS 3. TO HORSE
4. BOOTS & SADDLE 5. TO THE COLOR
6. RETREAT 7. ADJUTANT'S CALL 8. PRESIDENT'S MARCH
9. GENERAL'S MARCH 10. ROGUE MARCH
11. FUNERAL MARCH 12. DRILL MARCH
13. GENERAL STAFF 14. INFANTRY FOREVER
15. YOU'RE IN THE ARMY NOW
16. PAY DAY 17. AMERICAN FLAG
18. REVEILLE


Outstanding High Fidelity Recordings
Elektra
AUTHENTIC SOUND EFFECTS
STEREO
STEREO
EKS-7260-B
SIDE TWO
VOLUME 10
1. AUDIO OSCILLATOR, THREE SWEEPS 1:27 2. JUNGLE DRUMS 1:42 3. VOODOO RITUAL 1:09 4. METRONOME, THREE TEMPI :27 5. SNARE DRUM FLOURISH :03 6. DRUM ROLL :07 7. CYMBAL CLASH :11 8. WEDDING MARCH - PROCESSIONAL 2:38 9. WEDDING MARCH - RECESSIONAL 2:39 10. FUNERAL MARCH 2:54 11. MUFFLED DRUMS :18 12. "RUFFLES AND FLOURISHES" :12 13. "HAIL TO THE CHIEF" :48 14. MORSE CODE TRANSMISSION :35 15. TELEGRAPH CLICK SOUNDER :25 16. BELLS :24 17. CHIMES TOLLING HOUR 1:01 18. CARILLON CHRISTMAS CHIMES 1:06
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The Sound of Quality



ROBERT HALL PRODUCTIONS

115 WEST 57th STREET—NEW YORK, NEW YORK 10019
Tel: 212 - LT 1 - 7191

RH-89

FUN EFFECTS

MICROGROOVE 33⅓ RPM

1. HOLE IN OUR POCKET..... :03
2. THAT TOP STEP'S A..... :03
3. A HIT ON THE HEAD..... :02
4. WHO CLOSED THE DOOR?..... :02
5. WHO CLEANED THE WINDOW?.. :03
6. I'LL RUN DOWN FOR A..... :03
7. GREASED POGO-STICK..... :06
8. YOU'RE HUNG UP ON..... :10
9. PLUCKED PINFEATHERS..... :06
10. I'M GETTIN' OUT OF HERE!.... :01
11. THE HATFIELD & McCOYS..... :13
12. WHO LEFT?..... :01
13. TIME BOMB..... :06
14. WHERE'D 'E GO?..... :01
15. HIT ON THE HEAD..... :01
16. HIT ON THE NOSE..... :01

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Droll Yankees Inc.
PROVIDENCE 6 • RHODE ISLAND

SIDE B DY·4

33 1/3 RPM LP 2ND EDITION



CAPT. NICKERSON AND THE TUG GASPEE


BBC
records
The best of BBC TV & Radio
Distributed by
Gemcom, Inc.
Distributed by
Gillette-Madison
Comm.
33⅓ RPM
BBC-22295
SIDE 2
SOUND EFFECTS NO. 16 – DISASTER
1. Transport
2. Animal
3. Human

GATEWAY
RECORDINGS

SOUNDEFFECTS

1. Space Music (Stereofect) rapid tempo 1:15; 2. Space Bridge (Stereofect) 1:15;
3. Music From India 1:30; 4. Switching Bands (on CB radio) 1:00;
5. Switching Noise (dial turning) :17; 6. Mike Clicking In & Out :12;

GSLP 4602
GSLP-4602-B

SIDE 2
STEREO

7. Switching Bands on CB Radio Faster :30; 8. Broadcast Coming In and Fading Out :07; 9. CB Radio Statis :14; 10. Office Bkg. with Computers :40; 11. IBM Sorter :40; 12. Computer Bkg. :30; 13. Electronic Counter :44; 14. Electric Pencil Sharpener :39; 15. Travel Alarm Clock Sequence (clock wound, alarm goes off, case is closed) :31; 16. Oscillator Frequency Sweeps :45; 17. Wood Block Rhymns :45; 18. Guitar Effects :45; 19. Geisha Singing & Playing 1:10; 20. Gagaku (Japanses flute music) :40; 21. Telephone Effects Montage (touchtones, relays clicking, rings, dialing ect.) 1:15.

℗ 1979 WORLD MUSIC SERVICE
A Product of
Gillette-Madison Co.

SOUND EFFECTS

VOL. 2

1.	Door chimes	:08
2.	Keys in locks	:06
3.	Screen door, open/close	:08
4.	Rain in city	:46
5.	Blizzard	:59
6.	Bull frog	:17
7.	Cat screams	:22
8.	Crowd roar	:11
9.	Police whistle	:02
10.	Church bells	:14
11.	Yule bells	:23

LP-802



SIDE TWO
33⅓ RPM

12.	Mission bells	:37
13.	Cork pops	:02
14.	Creaking ship	:36
15.	Ticker tape	:26
16.	Orchestra tuning up	:30
17.	Small plane taxiing	:40
18.	Frying food	:40
19.	Sleigh bells	:22
20.	Cable car (S.F.)	1:27
21.	Swimming & diving	:42
22.	Bugler's charge	:15
23.	Hunting horn	:11
24.	Elephants	:20
		:40

AUDIO FIDELITY

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HOME MOVIE SOUND EFFECTS

1. BABY CRYING :32 — 2. BABY SNEEZING, LAUGHING, PLAYING :27 3. SEA GULLS, STATEN ISLAND FERRY :32 — 4. TROPICAL BIRDS 1:21 — 5. SEA LIONS :31 — 6. GEESE AND DUCKS :23 — 7. PIGEONS :30 — 8. PUPPIES IN PET SHOP :30 —

DFS 7018-B

9. CATS AND KITTENS, ANIMAL POUND :30 — 10. PUPPY CRYING :33 — 11. CRICKETS (OUTDOORS) :39 — 12. BEE-HIVE :45 — 13. MULE TEAM :47 — 14. DOOR CLOSING, OPENING, SLAMMING :12 — 15. DOOR CHIME :20 — 16. NEW YORK TRAFFIC WITH POLICE CAR :59 — 17. CUCKOO CLOCK :19 — 18. MODEL T FORD PASSING :17 — 19. SURF 1:12 — 20. OCEAN LINER WHISTLE BLASTS :29 — 21. POP BOTTLE OPENING AND POURING :20

Printed in U.S.A.

Outstanding High Fidelity Recordings

Electra

AUTHENTIC SOUND EFFECTS

STEREO

STEREO

SMP-7-B ST

SIDE TWO

SAMPLER

1. CAR SKID AND CRASH :16 2. POP BOTTLE SEQUENCE :47 3. STEAMSHIP BLAST :12 4. SURF 1:02 5. CRICKET BACKGROUND :33 6. PINBALL MACHINE :41 7. BOWLING SEQUENCE :17 8. SHOOTING GALLERY :21 9. DENTIST'S DRILL :35 10. TEA KETTLE SEQUENCE :56 11. GRANDFATHER CLOCK STRIKES TWELVE :22 12. TROLLEY CAR :45 13. GONG, SEVEN STROKES :29 14. CAROUSEL :37 15. STAGE COACH PASSES :16 16. TIRE PUMP :33 17. COAL TRUCK UNLOADING :50

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The Sound of Quality

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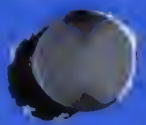
SOUND EFFECTS IN STEREO

VOLUME 9

RIAA

DFS 7046-B

STEREO
SIDE 2



1. ELEVATED TRAIN PLATFORM 2:01-2. TREE FROGS 3:
3. WEDDING CONVOY 1:00-4. PLAYGROUND:
CHILDREN AT SPRINKLER 1:15-5. RUNNING ON
STUBBLE 1:54. WALKING ON STUBBLE :12
7. PACKAGING MACHINE 3:46-8. INK WEAVES :
9. TURNSTILES 1:29-10. DRAGGING POWER MOWER :
10. MOUNTAIN STREAM 1:50-11. RECORD PRESSING
PLANT 3:12. WOODEN CART :46-13. ELEVATOR
INTERIOR 1:10-14. BULL FROGS :13-15. COUNTRY
ROAD: CAR 2 :29-16. WASHING MACHINE
RINSE, SPIN, STOP 3:46

PRINTED IN U.S.A.

A STUDY IN STEREOPHONIC HIGH FIDELITY

A PRODUCT OF AUDIO FIDELITY RECORDS, INC.

AAF®

33⅓
RPM

HIP-OCROCY

DAVE GARDNER

tower

T-5050
(T2-5050)

2

PART II

MFD. IN U.S.A.

Confidential

Side 2
BL 8

HI FI

1. GUN SMOKE
2. WRONG SCRIPT
3. LUIGI


COLUMBIA
WAYNE AND SHUSTER
with FRANK DE VOL and his ORCHESTRA
CL 1435
NONBREAKABLE
Side 2
(x"Lp" 48794)
1. RINSE THE BLOOD OFF MY TOGA
2. FRONTIER PSYCHIATRIST
Music composed and arranged by Johnny Dobson
Sketches by Wayne and Shuster
® "COLUMBIA" Lp
MARCAS REG
MADE IN U.S.A.


Arc
A 607
Side B
THE WORLD'S WORST JOKES
AL. BOLISKA & BILL BRADY
PRODUCED IN CANADA BY ARC SOUND LIMITED

...visual sound

STEREO

DO IT, DO IT, DO IT!

SKILES & HENDERSON



LST-7596

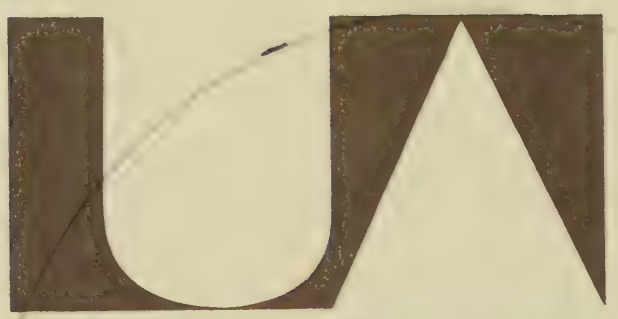
2

1. HAUNTED HOUSE * (3:01)
2. ENGINES AND INJUNS * (6:19)
3. JACK IN THE BOX * (2:00)
4. KIND OF A GRIN-IN * (2:18)
5. THINGS YOU HEAR * (1:58)
6. HELLO, DOLLY! (1:28)
   (Jerry Herman) Edwin H. Morris & Co., Inc. - ASCAP

* Writers: William Skyles-
Peter Henderson
* Publ: Shy Music - ASCAP

LIBERTY RECORDS, INC.

LOS ANGELES, CALIFORNIA



UNITED ARTISTS RECORDS

SIDE 2
STEREO
UAS-5595

Produced by
R. Kreitzman, D. Briggs,
M. Roman & N. Venet

MURRAY ROMAN

Busted

CELL BLOCK TWO:

1. FAIRY TALE — 1:45
2. 60 SECOND COMMERCIAL — 1:00
3. THE OLD CHURCH — 1:55
4. BLACK SAMBOS — 2:22
5. MOUTH TEMPLE — :55
6. LOVE STORY — 1:30
7. PLATFORM — 1:20
8. JOHNNY GOT HIS — 5:05
9. SPEED RAP — :25
10. IT CLICKS — 6:14

All Spoken Material Written by Murray Roman
Published by Murray Roman Pub. ASCAP

℗ 1972 United Artists Records, Inc.

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


CBS · CBS · CBS ·

DEMONSTRATION
NOT FOR SALE

AN INTERVIEW WITH PHILIP GLASS

33⅓ RPM
STEREO
℗ 1982 CBS Inc.



AS 1410
XSM 170029
Time: 24:30

PART II

With selections from the CBS Records album,
"Glassworks" (FM 37265)
Album Produced by Kurt Munkacsi & Philip Glass

Publisher: Dunvagen Music (ASCAP)

Interview Produced by Peter Gordon
for Thirsty Ear Productions
38 Main St., Suite A, Millburn, N.J.
Engineer: Irwin Chusid

CBS IS A TRADEMARK OF CBS INC

COLUMBIA MASTERWORKS

CASALS -
A LIVING PORTRAIT
In his own words

PC 1

SIDE 2
XLP 115768

PART II

Casals conducting
On Bach
On liberty
On war and the hope for peace

"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.

HIP HOP ESSENTIALS:

MOVIE FX

"Now Dat's Gangsta!"

SIDE B - YOS 2700

1. Scarface 6:16
2. Goodfellas 3:29
3. Pulp Fiction/Reservoir Dogs 3:13
4. A Bronx Tale/Sleepers 2:41
5. Carlito's Way 2:48
6. Bonus FX 1:14

YOSHIMI RECORDS


CARTOON
A
BREAKS
YOSUMI
RECORDS

CARTOON

B



BREAKS



RCA

Side B Stereo

DJL1-0683-B

The Second John Denver Radio Show

Special Promotion Record for Radio Stations - 23:49

1 Second Opening; It's Up to You- ASCAP

NOT FOR SALE

2 On the Road;
Cool an' Green an' Shady - ASCAP
3 Sweet Surrender - ASCAP
4 The Music Is You - ASCAP
5 This Old Guitar - ASCAP

(from the "Back Home Again" album
CPL1-0548)

dynaflex

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WTCC

GEFFEN
RECORDS

METHENY
GROUP
PRODUCTIONS



The Interview with
Music from the
Pat Metheny/
Ornette Coleman
album SONG X on
Geffen Records
(GHS 24096)

© 1979 Warner Bros. Inc.

Side 2
FOR PROMOTIONAL
PURPOSES ONLY.
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TOTAL TIME:
30:00

WBMS 137
33 1/3 RPM

PAT METHENY

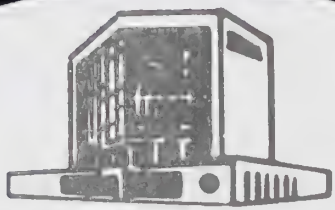
Produced by Larry Butler for Warner Bros. Records
Interview by Steven Cantor for WMFO/Medford, MA
Engineered and Edited by Terry Dunavan at Amigo Studios

Intro: MOB JOB (O. Coleman)	:45
ENDANGERED SPECIES* (O. Coleman & P. Metheny)	13:16
KATHELIN GRAY (O. Coleman & P. Metheny)	4:13
LONG TIME NO SEE (O. Coleman)	7:39
Outro: MOB JOB (O. Coleman)	:31

Phrase Text Music ASCAP
*Phrase Text Music ASCAP/Pat-Meth Music BMI
℗ 1986 Metheny Group Productions, Inc.
℗ 1986 The David Geffen Company


℗ 1972 Avco Records Corp.
AVCO
THE RULING CLASS
ORIGINAL SOUNDTRACK
AV-11008-SD
(AVI I-8B)
STEREO
SIDE 2
1. PETER O'TOOLE: THE WEDDING NIGHT 1:21
2. MY JACK (INSTRUMENTAL) 6:26
3. PETER O'TOOLE: SPEECH IN THE WOODS
ETON BOATING SONG* 2:13
4. PETER O'TOOLE: JACK THE RIPPER 3:52
5. PETER O'TOOLE: DRY BONES 3:14
6. POMP AND CIRCUMSTANCE 2:55
7. PETER O'TOOLE: HOUSE OF LORDS SPEECH
ONWARD CHRISTIAN SOLDIERS 2:57
8. MY JACK & MAIN THEME 2:30
*PRS
MANUFACTURED BY AVCO RECORDS CORP. 1301 AVENUE OF AMERICAS, NEW YORK, N.Y. MADE IN USA


JUST FOR LAUGHS
ANDY GRIFFITH
Capitol
REG. U.S. PAT. OFF.
RECORDS
T-962
(T2-962)
2
1. ROMEO AND JULIET
(Andy Griffith)
2. MAKE YOURSELF COMFORTABLE
(Bob Merrill)
Adaptation by Andy Griffith
and Ainslee Pryor
3. SWAN LAKE
(Andy Griffith)
Actual Recording of Personal
Appearance in Nashville, Tennessee
4. CONVERSATION
WITH A MULE
(Bob Miller)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. Capitol • MARCA REG. • U.S. PAT. NO. 2,631,859



MEGA

STEREO

PROMO COPY

YOU'VE JUST BEEN SPOONERIZED
RUSS SPOONER

M51-5007

℗ 1972
Mega Records

SIDE 2

M2LS-1666

1. MONKEY JIVE—1:51
2. 5 A.M.—1:32
3. NUDIE FLICK—1:41
4. I CAN'T BELIEVE I SWALLOWED THE WHOLE THING—1:05
5. THE NUDIST CAMP—2:02
6. HOW MUCH IS THE UGLY ONE—2:20
7. MR. GOLDSBORO, MAKE ME A STAR—0:56
8. GOTCHA!!!!—1:43

MEGA RECORDS & TAPES, INC. USA

PROMOTION COPY
NOT FOR SALE

FRANKLYN AJAYE: COMEDIAN

FRANKLYN AJAYE

BASKETBALL - UCLA :32
DISNEYLAND :10
NEW YORK CITY: 2:40
Law School; Harlem
TELEVISION SHOWS: 3:55
I spy; The Rookies; Ben Casey; Medical Center; Marcus Welby, M.D.; Star Trek
FOOTBALL 3:42

A&M RECORDS ®

STEREO
SIDE 2
SP-4405
(SP-4710)

MONSTERS ON TELEVISION: 2:27
Japanese Movies; Wolfman; Frankenstein; Dracula
COMMERCIALS:
Post Grape-Nuts 1:23
Skill Schools 1:10
Public Service Announcements :35
Margarine :42
Playtex 1:04
Going To The Bathroom (Ex-Lax) 1:12
Trojans 1:02

ALL SELECTIONS WRITTEN BY FRANKLYN AJAYE AND PUBLISHED BY ALMO MUSIC CORP. (ASCAP)
PRODUCED BY WALLY AMOS

℗ 1973 A&M RECORDS, INC.

Side 2

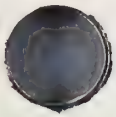
"SELL YOURSELF RICH"

by G. Worthington Hipple

Author, Lecturer, Eastern Sales Manager and Merchandising Manager of Fedders Corporation

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BY G. WORTHINGTON HIPPLE





BUSINESSMEN'S RECORD CLUB
415 N. Dearborn St., Chicago 10, Ill.

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- Who Makes the Big Money?
- Why Does One Product Sell More Than Its Competitors?
- How Do You Generate Enough Enthusiasm to Sell Yourself Rich?

BRC 116 LP hi-fidelity
(UB61-1196)



Greentree

SIDE B
STEREO
For promotional
use only
Not for resale
℗1983 Greentree Records

GT5498
From their album:
No Less Than All
RO3951
Produced by
Ed Nalle with Glad

GLAD

1. VARIATIONS ON A HYMN (THAT HYMN THING)
Arr. Bob Kauflin/LifeSong Music Press/BMI/
Arr. Ed Nalle/Paragon Music Corp./
ASCAP

John T. Benson Pub. Co. * 365 Great Circle Rd. * Nashville, TN. 37228

VIDEO GAME

B

BREAKS

YOSUMI®

records

YOS 2500



2350 Trimble Road • San Jose, California 95132

Side A

33⅓ RPM

THE VOICE OF BUSINESS FOR THE 70's

An address by **WILLIAM E. BAILEY,** Founder, President and Chairman of the Board of Bestline Products, Inc. to a President's Rally held at the Fairmont Hotel in Dallas, Texas.

Produced by
PANORAMA FILM PRODUCTIONS
San Jose, California 95114



2350 Trimble Road • San Jose, California 95132

Side B

33⅓ RPM

THE VOICE OF BUSINESS FOR THE 70's

An address by **WILLIAM E. BAILEY,** Founder, President and Chairman of the Board of Bestline Products, Inc. to a President's Rally held at the Fairmont Hotel in Dallas, Texas.

Produced by
PANORAMA FILM PRODUCTIONS
San Jose, California 95114

Side 1

BRC-122 LP hi-fidelity

TIME . . . its new dimensions
by BILL GOVE

A RECORD OF THE MONTH
Selection by:
BUSINESSMEN'S RECORD CLUB

XCTV-82131

BUSINESSMEN'S RECORD CLUB
415 N. Dearborn St., Chicago 10, Ill.

THE DIMENSIONS OF TIME:

- Habit
- Energy
- Attitude
- Communications

PRODUCED EXCLUSIVELY BY . . .
GGG RECORDS Coral Gables, Florida
Copyright 1962

SUCCESS MOTIVATION INSTITUTE, INC.

WACO, TEXAS

P.O. BOX 7614

I WILL

by

Ben Sweetland

SMI-1336

SIDE 2

** BREAKING THE SUCCESS BARRIER

33 1/3 RPM

REG. U.S. PAT OFF.

Band 1	Continuity
Band 2	Components
Band 3	Analysis — Synthesis
Band 4	Major — Minor
Band 5	A New Life Pattern
Band 6	Your First Plateau
Band 7	New Trails to Blaze
Band 8	Retrospection — Inspection — Anticipation

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AN INTERVIEW WITH CHICK COREA

PROMOTIONAL COPY ONLY
NOT FOR SALE
SIDE B
33⅓ RPM
STEREO

GRP-F-6603

BANDS 1-8

Executive Producers: Dave Grusin and Larry Rosen
Music from the album "The Chick Corea Elektric Band"
(GRP-A-1026)

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words
and
music

LOUISE GOFFIN
WORDS AND MUSIC

The "Bridge Of Sighs" interview
with music from her
Warner Bros. album
THIS IS THE PLACE (1-25692)
Music Produced by
Steve Jolley and Tony Swain



SIDE 1
WBMS 152
PRO-A-3044
33 1/3 RPM
PROMOTIONAL COPY.
NOT FOR SALE.
Total Time: 15:43

1. **IN THE MOOD** (Goffin)
Warner Bros. Music Holland B.V. BUMA

2. **5th OF JULY** (Goffin)
Warner Bros. Music Holland B.V. BUMA

3. **BRIDGE OF SIGHS**
(Goffin/Savage)
Warner Bros. Music Holland B.V. BUMA/Copyright Control

4. **BANGING ON A BRAND NEW DRUM**
(Goffin/Savage/Ritter)
Warner Bros. Music Holland B.V. BUMA/
Copyright Control

℗ 1988 WEA Records Ltd.

words
and
music

LOUISE GOFFIN
WORDS AND MUSIC

The "Bridge Of Sighs" interview
with music from her
Warner Bros. album
THIS IS THE PLACE (1-25692)
Music Produced by
Steve Jolley and Tony Swain



SIDE 2
WBMS 152
PRO-A-3044
33 1/3 RPM
PROMOTIONAL COPY.
NOT FOR SALE.
Total Time: 12:03

1. DEEP KISS (Steinberg/Kelly/Goffin)
Billy Steinberg Music/Denise Barry Music ASCAP/
Warner Bros. Music Holland B.V. BUMA

2. SEND A MESSAGE (Goffin)
Warner Bros. Music Holland B.V. BUMA

3. BRIDGE OF SIGHS
(Goffin/Savage)
Warner Bros. Music Holland B.V. BUMA/Copyright Control

℗ 1988 WEA Records Ltd.


Mandala
audio biography
MA-3008-B
BEN E. KING
Interview by
RICHARD ROBINSON
of Pop Wire Service
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DISTRIBUTED BY STARDAY-KING RECORDS, NASHVILLE, TENN.

MANUFACTURED FOR E. M. MILLER AND ASSOCIATES, INC. BY THE RCA VICTOR RECORD DIVISION

A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S
ARE WE RAISING THE RED FLAG OVER OURSELVES?

PRESENTED BY

Side 2
33 1/3 R.P.M.

EM-1830
P4RM-8428
LONG-PLAY

Edward M. Miller
AND ASSOCIATES, INC.
518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN

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MAN BUILDING ••• BUSINESS BUILDING
EDUCATIONAL and INSPIRATIONAL

SIDE 1

"9 WAYS TO CLOSE A SALE"

by: Al Robertson
Store Owner, Sales Trainer,
Editor & Writer
Narrated by Donald C. Reaser

COPYRIGHT 1961
BY BUSINESSMEN'S RECORD CLUB



BUSINESSMEN'S RECORD CLUB
415 N. Dearborn St., Chicago 10, Ill.

Robertson's 9 Closers:

The Stall	Edison Close
Ask!	No Sale Unless
Listen!	Story Close
Something Extra-Free	Using the Eyes
Standing Room Only	

BRC 105 LP hi-fidelity

UB61-1141

SIDE 2

"9 WAYS TO CLOSE A SALE"

by: Al Robertson
Store Owner, Sales Trainer,
Editor & Writer
Narrated by Donald C. Reaser

COPYRIGHT 1961
BY BUSINESSMEN'S RECORD CLUB



BUSINESSMEN'S RECORD CLUB
415 N. Dearborn St., Chicago 10, Ill.

Robertson's 9 Closers:

The Stall	Edison Close
Ask!	No Sale Unless
Listen!	Story Close
Something Extra-Free	Using the Eyes
Standing Room Only	

BRC 105 LP hi-fidelity

UB61-1142

MANUFACTURED FOR E. M. MILLER AND ASSOCIATES, INC. BY THE RCA CUSTOM RECORD DIVISION

A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S

"WAKE THE TOWN AND TELL THE PEOPLE"

PRESENTED BY

Side 1

EM-1150
MONP-4676
LONG - PLAY



Edward M. Miller
AND ASSOCIATES, INC.
518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN

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A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S

"WAKE THE TOWN AND TELL THE PEOPLE"

PRESENTED BY

Side 2

EM-1150
MO8P-4677
LONG - PLAY

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AND ASSOCIATES, INC.
518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN

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A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S

"WHO WILL SUCCEED IN THE SIXTIES?"

PRESENTED BY

Side 1

EM-1090
LO8P-3161
LONG-PLAY

Edward M. Miller
AND ASSOCIATES, INC.
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EDUCATIONAL and INSPIRATIONAL

MANUFACTURED FOR E. M. MILLER AND ASSOCIATES, INC. BY THE RCA CUSTOM RECORD DIVISION

A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S

"WHO WILL SUCCEED IN THE SIXTIES?"

PRESENTED BY

Side 2

EM-1090
LO8P-3162
LONG-PLAY

Edward M. Miller
AND ASSOCIATES, INC.
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MAN BUILDING ... BUSINESS BUILDING
EDUCATIONAL and INSPIRATIONAL

"Secrets that
Make Star Salesmen Tick"

Side 2
K80P-2026

JL 100
33-⅓ Long Play

by
Jack Lacy
Lacy Sales Institute
Newton Centre 59, Mass.

Copyright 1959


Side 2
Don't TELL 'Em
. . . SELL 'Em
by David Yoho
Copyright 1965 by
XCTV-104161
BUSINESSMEN'S
RECORD CLUB
Businessmen's Record Club
BRC 152 LP hi-fidelity

Side 2

"THE C-I-M-A FORMULA FOR EFFECTIVE SELLING"

by A. R. Kornguth
Sales Counselor and Consultant

Copyright 1963 by:
Businessmen's Record Club

XCTV 90997

BUSINESSMEN'S RECORD CLUB

350 N. Clark St., Chicago 10, Ill.

The C-I-M-A Formula:
C for Communicate
I for Illustrate
M for Motivate
A for Activate

BRC 137 LP hi-fidelity


OUT LOUD RECORDS
POETRY OUT LOUD - NUMBER NINE
All Selections
Out Loud Productions (ASCAP)
Total Time: 17:17
OLP 109-A
SIDE 1
33⅓ RPM
STEREO


OUT LOUD RECORDS
POETRY OUT LOUD · NUMBER NINE


CAREER ACADEMY
MEDICAL ASSISTANT TRAINING PROGRAM
Side 2
33⅓ RPM
NOT FOR BROADCAST USE
LESSON #25
RARM-9840

SIDE 2

33⅓ RPM

A POPULAR PHOTOGRAPHY PRESENTATION

TONY SCHWARTZ ON HOW TO RECORD

THE SOUND OF CHILDREN



Band 1—Children and God
Band 2—Nancy Grows Up
Band 3—Sound Snapshots

Unauthorized public performance, broadcasting and copying of this record prohibited.

Printed in U.S.A. **UB729**

MANUFACTURED BY CAPITOL RECORDS, INC. • CUSTOM SERVICES DEPARTMENT

TENNIS FUNDAMENTALS

with

Welby Van Horn

(As shown in the film, "Tennis Fundamentals")

33⅓ RPM
Ace-344

Side 2

TENNIS TIPS

Axel Kaufmann interviews

Welby Van Horn

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Made in U.S.A.

CONVERSA-PHONE

33 1/3 L.P.

SOUND SPELLING

VOLUME 2 SIDE 2

Band 1 Quiz 5
Band 2 Quiz 6
Band 3 Quiz 7
Band 4 Quiz 8

© 1962 Conversa-phone Institute, Inc.
New York, N. Y. 10001
Made in U.S.A.

SP-822B

KNOWLEDGE IN RECORD TIME

CONVERSA-PHONE

33 1/3 L.P.

SOUND SPELLING

VOLUME 1 SIDE 1

Band 1 Introduction
Quiz 1
Band 2 Quiz 2
Band 3 Quiz 3
Band 4 Quiz 4

© 1962 Conversa-phone Institute, Inc.
New York 1, N. Y.
Made in U. S. A.
SP-821A

KNOWLEDGE IN RECORD TIME

CONVERSA-PHONE

33 1/3 L.P.

SOUND SPELLING

VOLUME 1 SIDE 2

Band 1 Quiz 5
Band 2 Quiz 6
Band 3 Quiz 7
Band 4 Quiz 8

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New York 1, N. Y.
Made in U. S. A.
SP-821B

KNOWLEDGE IN RECORD TIME

DECODING
FOR READING

by

Garth L. McAuliffe

Created and Produced by
Educational Development Corp.
Palo Alto, California

Published by
The Macmillan Co., N. Y., N. Y.
Collier-Macmillan Canada, Ltd.,
Toronto, Ontario
Collier-Macmillan Ltd., London

Side 2
Unit 3, Short Vowels

CSM 703
XTV 133432

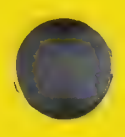
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33⅓


BEACON
REG U S PAT OFF
WORLD FAMOUS LOVE SONGS
Organ Solos Played by
KEN WRIGHT
BEACON 308
33⅓ RPM
SIDE 2
(Cel-210 A)
1. WAIT TILL THE SUN SHINES NELLIE
2. JUST A WEARYIN' FOR YOU
3. KISS ME AGAIN
4. I LOVE YOU TRULY
5. SILVER THREADS AMONG THE GOLD
6. LOVE'S OLD SWEET SONG
7. SWEET ADELINE
8. MY WILD IRISH ROSE
9. GYPSY LOVE SONG
© Joe Davis, New York, N Y
Printed in U.S.A.

THE GREAT CONTEST

TANDEM
RECORDS



LP-1902
SIDE TWO

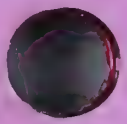
1. SONGS OF OUR TIMES
2. LETTER TO A TEEN AGE DAUGHTER
3. ODE TO THE FOUR LETTER WORD
4. LITTLE EVA
5. HOW TO PLAY GOLF


Borderline
RECORDS
SIDE 2
BL 25-B
33⅓ HI-FI
& STEREO FIDELITY
THE HIP CHINAMEN
THE UNKNOWN

58BTL2

Bell Telephone Laboratories, Inc.

The Science of Sound

33⅓ rpm  microgroove

6 Loudness
7 Noise Measurement
8 Masking
9 Echo and Reverberation
10 Delay Distortion

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58BTL3

Bell Telephone Laboratories, Inc.

The Science of Sound

33⅓ rpm microgroove

11 Fundamentals and Overtones
12 Quality
13 Subjective Tones
14 Music and Noise
15 Filtered Music and Speech

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58BTL4

Bell Telephone Laboratories, Inc.

The Science of Sound

33⅓ rpm microgroove

16 Dissonance and Consonance

17 Music Scales

18 Vibrato and Tremolo

19 The Doppler Effect

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MARKED FOR DEATH

CAN AMERICA SURVIVE

33 1/3 RPM

Side Two
700113

by Dr. Jack Van Impe

Preached at Landmark Baptist Temple
and
Broadcast Over Landmark Hour

THE COMING

WAR WITH RUSSIA

33-1/3 rpm

Side Two
800734

Will Russia Invade Israel?
WHERE? WHEN? WHY?

A Message by
DR. JACK VAN IMPE

JACK VAN IMPE MINISTRIES- BOX J-ROYAL OAK, MICHIGAN 48068

MOVEMENT TO MUSIC FOR TOTAL FITNESS



SIDE TWO

STEREO

FITNESS FANTASIA
No. 16

1. FLAPPER 1:49
2. EYE OF THE TIGER 3:54
3. FOR THOSE WHO BELIEVE IN SANTA 2:15
4. DREAM ON 3:18
5. MAGNUM P.I. 3:30
6. COOL CHANGE 4:53

℗1982 Fitness Fantasia
a division of Image Unlimited, Inc.

Quest for Liberty Media Kit

Violence

33⅓ RPM

Automatic Start Record on Focus Frame

℗ 1973 by Field Educational Publications, Incorporated
A Subsidiary of Field Enterprises, Incorporated 514-02759-2

Quest for Liberty Media Kit

Violence

33⅓ RPM

Manual Start Record on Focus Frame

℗ 1973 by Field Educational Publications, Incorporated
A Subsidiary of Field Enterprises, Incorporated 514-32759-2

LEARN — PLAY

BONGOS

with Jack Costanzo



LRP-3177 I

KB-2497

1. Introduction
   I GOT A BONGO (Excerpt)
2. EL DIABLITO (Excerpt) - Instruction
3. EL DIABLITO (Play Along)
4. PEANUT VENDOR (Play Along)
   ("El Manisero")
5. SOMETHIN' ELSE
   (Play Along)

LOS ANGELES 28, CALIF.

LIBERTY RECORDS, INC.

LEARN — PLAY

BONGOS

with Jack Costanzo



LRP-3177 2

KB-2498

1. SOMETHIN' ELSE (Excerpt) - Instruction
   THREE STEPS TO HEAVEN (Excerpt) - Instruction
2. THREE STEPS TO HEAVEN (Play Along)
3. GO BONGO - Instruction
4. INSTRUCTION
5. BEI MIR BIST DU SCHON (Play Along)
6. DICKEY, DICKEY, DICKEY, DOCKEY

LIBERTY RECORDS, INC. LOS ANGELES 28, CALIF.

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FOR THE BLIND
for special distribution as
authorized under
P.L. 89-522


. . . visual sound
STEREO
AN OPEN LETTER
Victor Lundberg
LST-7547
2
1. DEAR PARENTS — 2:08
(R. Thompson-T. Oliver-J. Tracy)
2. A MAN'S HANDS — 1:35
(Luchi DeJesus-Renzo Cesana)
3. IN THE SLIME OF VIETNAM — 3:08
(R. Thompson-S. Fuller)
4. MY BUDDY CARL — 3:41
(R. Thompson)
5. TO THE DESTROYERS — 1:28
(R. Thompson-S. Curtis)
Publishers: Ase Music Company - ASCAP
LIBERTY
LIBERTY RECORDS, INC.
LOS ANGELES, CALIFORNIA



PACIFIC RECORDS

BETTER SPEECH AND DICTION

P-514-B
33 1/3 RPM

SIDE 2

1. Relaxation and Resonance - Exercises
"Paul Revere's Ride" read by Vern Russell -
[illegible]
2. Voice Projection [illegible]
3. Volume of Speech
"Over-Soft Syndrome"
Exercises to increase Volume. 3:15
4. Diction (Articulation) -
Word Endings, Final Sounds -
Lip and Tongue Exercises 3:30
[illegible]
Poem Read by Vern Russell

To be played on Phonographs
in Homes



CLASSROOM
MATERIALS
COMPANY

33⅓ RPM
CM 1013

INTRODUCTION TO MUSIC READING©

SIDE 2

Notes Move Up and Down

℗ Classroom Materials Co. 1966



33⅓ RPM

side 1

(UB-2453)

Threshold to Music

TEACHER TRAINING RECORD

Mary Helen Richards

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33⅓ RPM
side 2
(UB-2454)
Threshold to Music
TEACHER TRAINING
RECORD
Mary Helen Richards
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COLUMBIA
ARE YOU RUNNING
WITH ME, JESUS!
FATHER MALCOLM BOYD & CHARLIE BYRD
1. IT'S MORNING, JESUS. IT'S MORNING, AND
HERE'S THAT LIGHT AND SOUND ALL OVER AGAIN
2. I'M CRYING AND SHOUTING INSIDE TONIGHT
LORD, AND I'M FEELING COMPLETELY ALONE
3. IT'S BUMPER TO BUMPER,
AND THE TRAFFIC IS STALLED
R13
CL 2548
NONBREAKABLE
SIDE 1
XLP 114192
4. LOOK UP AT THAT WINDOW, LORD,
WHERE THE OLD GUY IS SITTING
5. IT'S A JAZZ SPOT, JESUS
6. BLACKS AND WHITES MAKE ME ANGRY, LORD
7. THE KIDS ARE SMILING, JESUS
ON THE TENEMENT STOOP
8 DAVID SAYS HE PRAYS
9. WHAT WAS HIROSHIMA LIKE, JESUS,
WHEN THE BOMB FELL? -M. Boyd-
Produced by Teo Macero
℗ 1965 Malcolm Boyd
Original Background Music
by Charlie Byrd
"360 SOUND"
"360 SOUND"
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.
MONO

ACCLAMATIONS

ASYLUM HILL ORATORIO CHOIR

Richard C. Einsel - Director

STEREO



SIDE 2
CO 5591

THE PEACEABLE KINGDOM - Randall Thompson

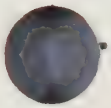


Record Source, Inc.

PRONOUNCING THE CLASSICS

Narration - T. A. McEwen
Preparation - John Coveney

MB-322



Side 2
33 1/3 rpm

COMPOSERS AND COMPOSITIONS

1. Nos. 601 - 700
2. Nos. 701 - 800
3. Nos. 801 - 900
4. Nos. 901 - 1000

PERFORMING ARTISTS

5. Nos. 1 - 100
6. Nos. 101 - 200

sound on film

SIDE TWO

SIDE 2—
27:00'

LP—
33⅓

program 8

october 1970

So You Want To Start A Motion Picture Company? 'Cannon Group' Did

A RADIO DIALOGUE ABOUT FILM MAKING

Distributed to College Radio Stations by
Erwin Frankel Productions/New York 10014

TOTAL PROGRAM RUNS 55:00'


LION
RECORDS
PLANTS ARE LIKE PEOPLE
Narrated by JERRY BAKER
STEREO
LN 1014
JMGS 3121)
SIDE 2
1. SHADE TREES 7:25
2. ROSES 5:30
3. FLOWERS 5:35
Script Written by DAN KIBBLE and Published by JERRY BAKER
Musical Background Arrangements by
Three Star Organization, Inc.
Executive Producers: Arthur Denish & Henry Baskin
℗ 1973 MGM Records, Inc.
MANUFACTURED BY MGM RECORD CORP., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



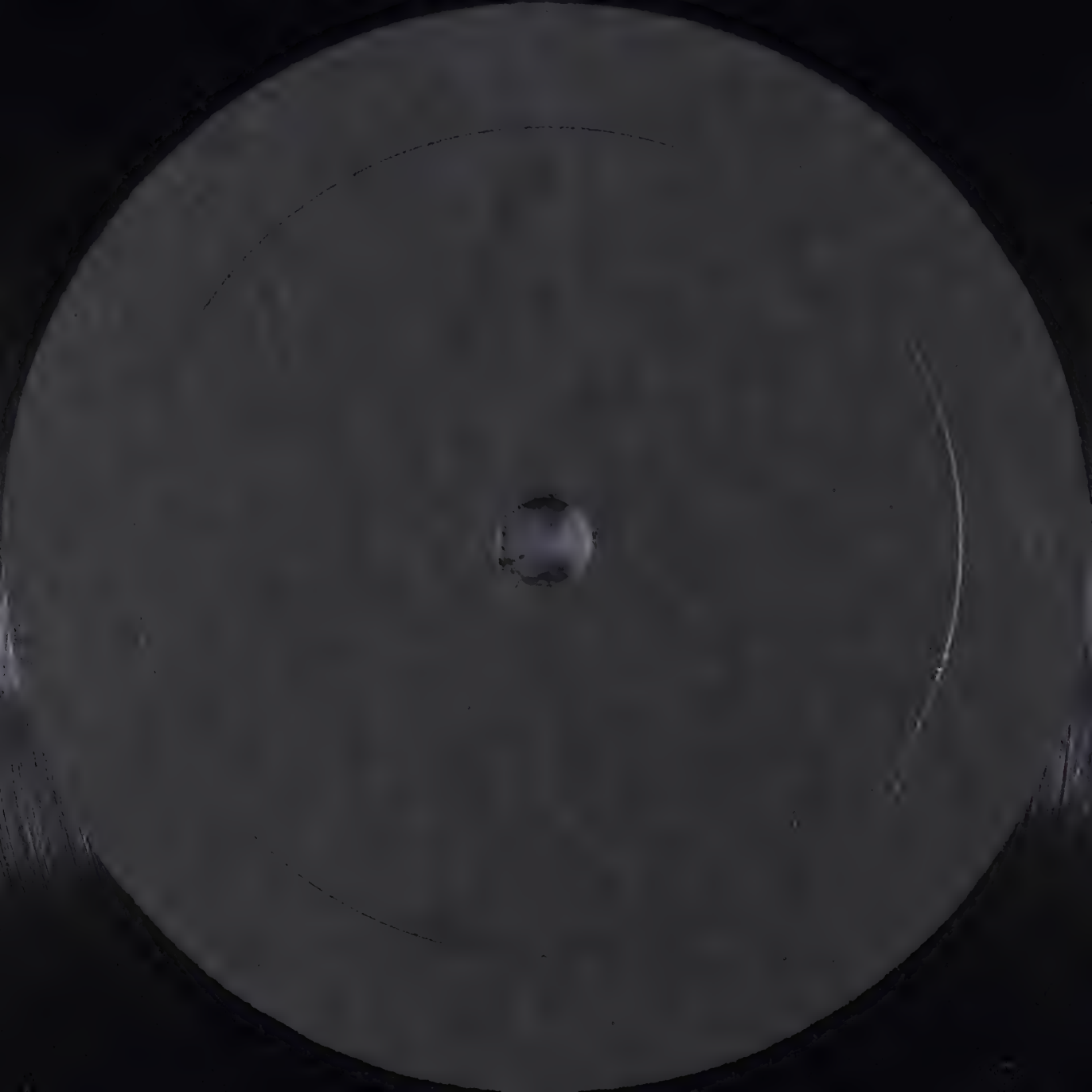
SIDE B
(S-4866)

LAFF-193

Chris Finnegan

THE RETURN OF THE CREPITATION CONTEST

℗ LAFF RECORDS 1976



PRIVATE RECORDING exclusively for the Chicago Committee of Business Executives Move for Vietnam Peace. Not for sale or commercial performance.

DAVID SHOENBRUN

ON



SIDE 2

"WHO'S RIGHT IN VIETNAM?"

From an address to the Chicago Committee of Business Executives Move for Vietnam Peace in Chicago, Illinois, March 12, 1968.


CONVERSA-PHONE
33 1/3
L.P.
KARATE FOR BEGINNERS
VOL. 1
SIDE 2
A NEW LP EVERY RECORD TIME

INAT

RECORDS

227 Lewers Street, Honolulu, Hawaii 96815

Only In Hawaii

A native guide for Visitors to Hawaii

Narration by Doug Mossman

Music by Eddie Kekaula & his King Serenaders

SIDE TWO



STEREO

Produced & Directed by
Howard J. Meister

11. TRANSPORTATION AND HOW TO GET AROUND
12. POLYNESIAN AND ASIAN FOODS
    BLUE HAWAII—L. R. Robin & R. Rainger
13. THE "NEIGHBOR"ISLANDS
    MAUI—KAUAI
    KE KALI NEI AU—Charles E. King
    (Hawaiian Wedding Song)
14. THE "NEIGHBOR" ISLANDS—Continued
    HAWAII—The Big Island, MOLOKAI
    MY LITTLE GRASS SHACK—
    Bill Cogswell, Tommy Harrison & Johnny Noble
15. THE FLOWERS OF HAWAII—Leis
    ALOHA OE—Queen Liliuokalani


RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION
LESSON #1
XTV 15914
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
33 1/3 RPM
Pressed by Columbia Records, Inc. for
RETMA
Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION
LESSON #2
SIDE #2
XTV 15915
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
RPM
Pressed
Records, Inc. for
RETMA
Made in U.S.A. Copyright, Eldico

RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION

LESSON #3

SIDE #3

XTV 15916

RADIO AMATEUR CODE COURSE

LONG PLAYIN[illegible]ROGROOVE

33 [illegible]M

Pressed by Co[illegible]ecords for

REIMA

Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION
MANUFACTURERS ASSOCIATION
LESSON #4
SIDE #4
XTV 15917
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
33 1/3 R
Pressed by Co for
RE
Made in U.S.A. Copyright, Eldico

RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION

LESSON #5

SIDE #5

XTV 15918

RADIO AMATEUR CODE COURSE

LONG PLAYING MICROGROOVE

RPM

Pressed a Records for

RETMA

Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION
LESSON #6
SIDE #6
XTV 15919
RADIO AMATEUR CODE COURSE
LONG PLAYI ROGROOVE
33 M
Pressed by C Records for
RETMA
Made in U.S.A. Copyright, Eldico
MANUFACTURERS ASSOCIATION

RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION

LESSON #7

SIDE #7

XTV 15920

RADIO AMATEUR CODE COURSE

LONG PLAYING MICROGROOVE

33 1/3 RPM

Pressed by Columbia Records for

RETMA

Made in U.S.A. Copyright, Eldico

RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION

LESS

$ 1-51

SIDE #8

XTV 15921

RADIO AMATEUR CODE COURSE

LONG PLAYING MICROGROOVE

33 1/3 RPM

Pressed by Columbia Records for

RETMA

Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION
MANUFACTURERS ASSOCIATION
1-51
LESSON #9
SIDE #9
XTV 15922
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
33 1/3 RPM
Pressed by Columbia Records for
RETMA
Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION
LESSON #10
SIDE #10
15923
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
33 1/3 RPM
Pressed by Columbia Records for
RETMA
Made in U.S.A. Copyright, Eldico
MANUFACTURERS ASSOCIATION

Motivation Films, New York, N. Y.

PUERTO RICO AND THE PUERTO RICANS

33⅓ LP
MF-20542



Side B
Audible Signal

Part I

First Band - English

Second Band - Spanish

Motivation Films, New York, N. Y.

PUERTO RICO AND THE PUERTO RICANS

33⅓ LP
MF-20543



Side A
Inaudible Signal

Part II

First Band - English

Second Band - Spanish

Motivation Films, New York, N. Y.

PUERTO RICO AND THE PUERTO RICANS

33⅓ LP
MF-20543



Side B
Audible Signal

Part II

First Band - English

Second Band - Spanish

"AMECO"
CODE COURSE
Lessons 17 through 22

33⅓ R P M



XTV 28108

AMECO PUBLISHING CORP.
314 Hillside Avenue
Williston Park, N. Y.

Custom Pressed By
Columbia Records


DDC
DICTATION DISC COMPANY
240 Madison Ave., N. Y., N. Y. 10016
33⅓ Microgroove
Side B
RECORD NO.
4
E3KP-3599
Speeds 120 & 130 wam
SHORTHAND DICTATION
For
SPEED BUILDING

STOP SMOKING

by

Herbert Spiegel, M.D.

33⅓ RPM

MMI 521



SIDE 2

XTV 220916



Published by
MEDIA MEDICA, INC.
555 Fifth Avenue
New York, N.Y.

Recording Script Copyrighted © 1970 by SONI MEDICA, INC.

WHITE HORSE



Side A
2:49
(BMI)

STEREO
45 R.P.M.
FBP-713

"CHANGE OF PACE"

Bill Brown/Bass Guitar; Roger Whitby/Drums;
Butch Hunt/Lead Guitar; Rusty Park/Pedal Steel Guitar;
Vocals/All

© ℗ 1988

Farmer Browne Productions
Campbell Hall, NY 10916

WHITE HORSE



Side B
3:49
(BMI)

STEREO
45 R.P.M.
FBP-713

"I'M GONNA WIN"

Bill Brown/Bass Guitar; Roger Whitby/Drums;
Butch Hunt/Lead Guitar; Rusty Park/Pedal Steel Guitar;
Vocals/All

© ℗ 1988

Farmer Browne Productions
Campbell Hall, NY 10916


HEART WARMING
RECORDS
THE PLAINSMEN QUARTET
45 RPM
Processed by
RCA Victor
Custom Record
Division
Side 1
High Fidelity
HWP-5033
T3KM-2430
FORTY DAYS AND FORTY NIGHTS
(John E. Lineberger) BMI 2:59
THE BENSON CO.
NASHVILLE, TENNESSEE


HEART WARMING
RECORDS
THE PLAINSMEN QUARTET
45 RPM
Processed by
RCA Victor
Custom Record
Division
Side 2
High Fidelity
HWP-5033
T3KM-2431
THE GREAT SPECKLED BIRD
(Arr. W. Elmo Mercer) ASCAP 2:39
THE BENSON CO.
NASHVILLE, TENNESSEE

TOP OF THE ROCK



Produced by
Top Of The Rock
Productions

Recorded at
Cook Sound
Studio
Ft. Payne, Alabama

Record No.
TTR-8591-1

Published by
Top Of The Rock
Productions
ASCAP

Time 3:27

EASTBOUND SIDE OF THE ROCK

(Don Moore and Danny Mankin)

D. J. MANKIN

DISTRIBUTED BY B&W ENTERPRISES - 1619 HORTON - NASHVILLE, TN - 615-297-2820

FRONTLINE
RECORDS



FLS-704
RANDALL
RECORDS 101
BELINDA
MUSIC/
SHELMAR-POE
MUSIC
(BMI)

SIDE 1
STEREO
2:02
PRODUCED
& ARRANGED
BY DON LEE

YOU SHOW ME YOURS & I'LL SHOW YOU MINE

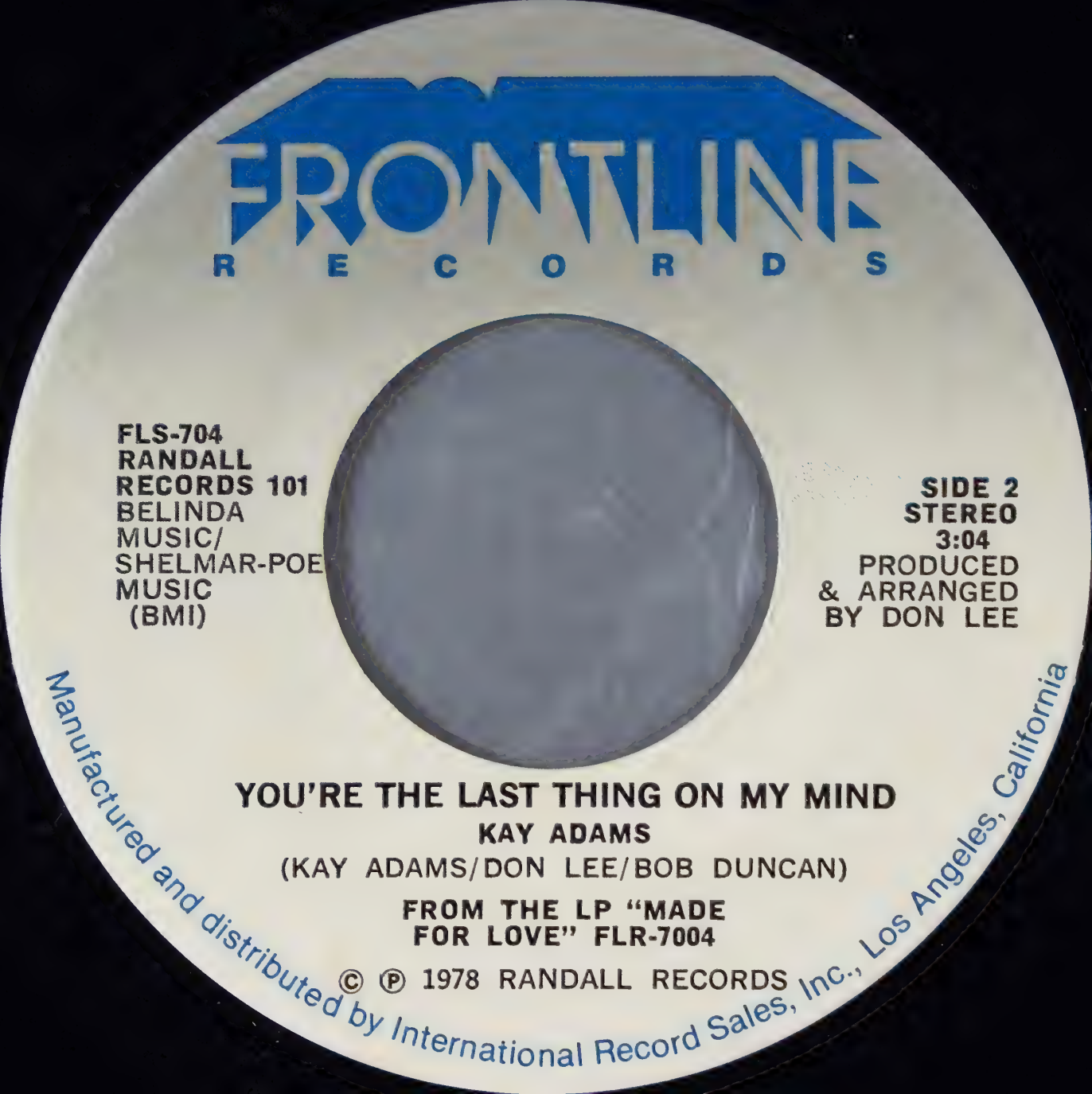
KAY ADAMS

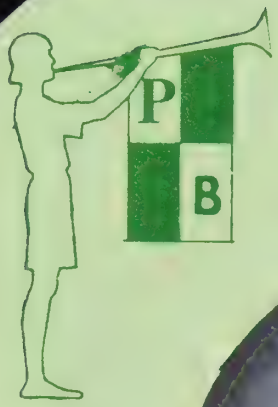
(BOB DUNCAN)

FROM THE LP "MADE FOR LOVE" FLR-7004

© ℗ 1978 RANDALL RECORDS

Manufactured and distributed by International Record Sales, Inc., Los Angeles, California


FRONTLINE
RECORDS
FLS-704
RANDALL
RECORDS 101
BELINDA
MUSIC/
SHELMAR-POE
MUSIC
(BMI)
SIDE 2
STEREO
3:04
PRODUCED
& ARRANGED
BY DON LEE
YOU'RE THE LAST THING ON MY MIND
KAY ADAMS
(KAY ADAMS/DON LEE/BOB DUNCAN)
FROM THE LP "MADE
FOR LOVE" FLR-7004
© ℗ 1978 RANDALL RECORDS
Manufactured and distributed by International Record Sales, Inc., Los Angeles, California



PAGEBOY
RECORDS

SIDE B
Time 2:58
Produced by
Ray Black &
Mike Hight

PB. 53
Ledger Music
BMI

RIVER OF HER MEMORY
(Johnny Free - Tommy & Jerry Key)
JOHNNY FREE

Dist. by Pageboy Records, 1300 Division St., Nashville, TN 37203

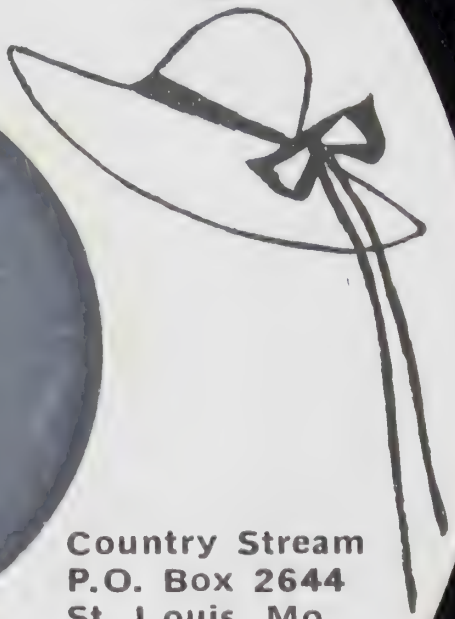

SUGAR
MOUNTAIN
SIDE A
Unart Music
Corp. BMI
SM 3003
Time 2:40
UR 3174 A
PUT A LITTLE LOVE
IN YOUR HEART
(Jackie DeShannon, Jimmy Holiday,
Randy Myers)
AL and MELISSA
A Division of Windchime, Inc. 3918 Dickerson Rd. Nashville, Tn. 37207 (615) 865-2443


SUGAR
MOUNTAIN
SIDE B
April Music
ASCAP
SM 3003
Time 3:55
UR 3174 B
FOR EVERYBODY HAS A DREAM
(Billy Joel)
AL and MELISSA
A Division of Windchime, Inc. 3918 Dickerson Rd. Nashville, Tn. 37207 (615) 865-2443

BONNET RECORDS

LOVE REMEMBERS

(Bonnie Adele)



STEREO
BR 100 A
Maz -Kap
(ASCAP)
Time 2:56
ARP 3109
℗ 1977 Bonnet

Country Stream
P.O. Box 2644
St. Louis, Mo.
63116

BONNIE ADELE

Produced by
Bonnie Adele and Tony Mazzola

BONNET RECORDS

I HAVE SPOKEN
(Bonnie Adele)



STEREO
BR 100 B
Maz -Kap
(ASCAP)
Time 3:10
ARP 3110
℗ 1977 Bonnet

Country Stream
P.O. Box 2644
St. Louis, Mo.
63116

BONNIE ADELE
Produced by
Bonnie Adele and Tony Mazzola

USA-Country
RECORDS, INC.

PROMOTIONAL
COPY



USAC-1006A

℗ USA Record Co. Inc.
Time: 3:10
Blackwood Music Inc., BMI
Cross Keys Pub. Co. Inc., ASCAP

Executive Producer:
Ken Shepherd
Produced By:
Bob McCracken
For Champagne Country, Inc. and Briana Prod.

TRUE BLUE

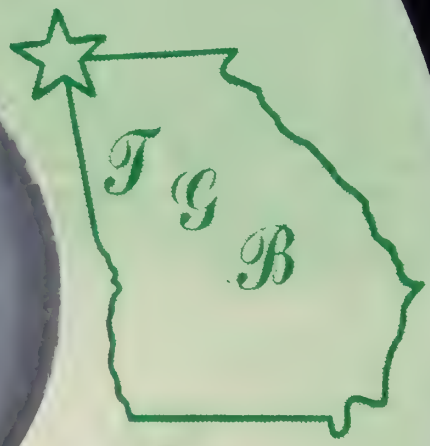
(H. Dunn/M. Stone)

DANI HAYES

DIST. BY KEN SHEPHERD & ASSC., BOX 9104, SHREVEPORT, LA. 71139, (318) 688-4999

T.GEORGIA BAND





STEREO

45 RPM
TGB-8601A
3:29
INTRO: 13
CANNON
PROD.
(ASCAP)

MY MIND IS BACK IN GEORGIA

(R. Barnett)
Produced By Mike Headrick
For Mikron
Productions and Cannon
Productions,INC.

TGB RECORDS - P. O. BOX 1045 - TRENTON GA. 30752

T.GEORGIA BAND

STEREO

45 RPM
TGB-8601B
3:29
INTRO: 23
CANNON
PROD.
(ASCAP)





GIMME DIXIE

(R. Gifford/R. Barnett)

Produced By Mike Headrick
For Mikron
Productions and Cannon
Productions, INC.

TGB RECORDS - P. O. BOX 1045 - TRENTON GA. 30752


Produced by:
ALAN RAY
Engineered By:
Larry Wilson
Time: 2:43
WB Music
Corp. ASCAP
WWR-007
D J. COPY
U-16622
WHISKEY AND WATER
(Harlan Sanders/Artie Portilla)
SIDEWINDER
P. O. Box 4189-Bartonville, IL 61607


HO-JO
RECORDS
Northern Songs/
Maclen Music/
BMI
HJ 304 AA
Time 2:15
"YESTERDAY"
(Paul McCartney - John Lennon)
TIANA
Johnny Silver - Ho-Jo Records Nashville, Tenn.


KANSA
KA-604
A
Twinsong Music,
Inc. (B.M.I.)
"SHIP OF LOVE"
(Buddy Ring)
CINDY LYNN
Distributed by:
Commerical Distributing Corporation
Post Office Box 40212
Nashville, Tennessee


KANSA
KA-604
B
Great Leawood
Music, Inc.
(ASCAP)
"MY LUCKY DAY"
(Orlene Johnson)
CINDY LYNN
Distributed by:
Commerical Distributing Corporation
Post Office Box 40212
Nashville, Tennessee


down Home
Southtown Music, Inc. (BMI)
DH-109-A
U3KM-2259
Producers: Ralph Davis & Leon Beaver
"I LOVE YOU DOESN'T MEAN MUCH ANYMORE"
(Larry Kirby)
JOHNNY BLUE
1007 17th. Ave. So. Nashville, Tennessee

down Home

Stan Beaver
Music
(BMI)



DH-109-B
U3KM-2258
Producers:
Ralph Davis &
Leon Beaver

"THUNDER AND LIGHTNING"

(P. Hahn-J. Pilgrim)

JOHNNY BLUE

1007 17th. Ave. So. Nashville, Tennessee



Produced by:
Harold Bradley
Bakphil
Productions
1984-Rustic
Records

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Reproduction
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Federal Law and
Subject to Criminal
Prosecution

R-1024-A
STEREO
Intro: :06
Time: 2:48
Iron County
Music, Inc.
ASCAP
(U-12103)

WHEN YOU'RE YOUNG AND A WOMAN

(Glenn D. Warren)

CATHY BUCHANAN

Rustic Records 615 Durrett Dr. Nashville, TN 37211 615-833-1457

Dist. by: Bakphil Music Group, Dist. P.O. Box 476 Madison, TN 37115 615-865-4369



Produced by:
Harold Bradley
Bakphil
Productions
1984-Rustic
Records

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Prosecution

R-1024-B
STEREO
Intro: :12
Time: 3:12
Bakphil Music
Pub. Co. BMI
(U-12103)

FANTASY LAND

(Raymond L. Dick)

CATHY BUCHANAN

Rustic Records 615 Durrett Dr. Nashville, TN 37211 615-833-1457

Dist. by: Bakphil Music Group, Dist. P.O. Box 476 Madison, TN 37115 615-865-4369


PAID
PROMOTION
COPY
NOT FOR
SALE
SIDE A
© Elvis Music/
Mr. Songman
Music ASCAP
Paid 145
Time 2:43
"LOVER'S HALL OF SHAME"
(Teague)
MACK HAYES
PRODUCERS AND INDEPENDENT DISTRIBUTORS 50 Music Square W. Suite 306 Nashville, Tenn. 37203

PHONO®



Surety Songs,
Inc.—BMI
Produced By:
Glenn Ray

℗ 1977 Phono
Records

DJ Copy
P-2659

P-2659-A
Time: 2:51

1-78

DRAGGIN' CHAINS

(J. Ramsey)

DENNY MYRICK

Dist. By Nation Wide Sound — P.O. Box 23262 — Nashville, Tenn.


PHONO
Contention Music
SESAC
Produced By:
Glenn Ray
℗ 1977 Phono
Records
DJ Copy
P-2659
P-2659-B
Time: 3:11
THE BEST IS YET TO GO
(Larry Mark)
DENNY MYRICK
Dist. By Nation Wide Sound — P.O. Box 23262 — Nashville, Tenn


OMNI
Records
Etowah Music
BMI
Produced By
Royce G. Clark
& Arlan Ellis
℗ 1976 Omni
Records
Stereo
0-76-02
(0-76-02A)
Time 3:24
D J COPY
YOU'RE THE ROAD I TRAVEL
(Clinton Caldwell)
DAVID CANTRELL
DIST. BY: NATION WIDE SOUND—P. O. BOX 1262—NASHVILLE, TENN. 37202


OMNI
Records
Etowah Music
BMI
Produced By
Royce G. Clark
℗ 1976 Omni
Records
Stereo
O-76-02
(O-76-02B)
Time 3:03
D J COPY
DARKNESS
(Clinton Caldwell)
DAVID CANTRELL
DIST. BY: NATION WIDE SOUND—P. O. BOX 1262—NASHVILLE, TENN. 37202

©1974 BY LANCE PRODUCTIONS INC.

Country International Records

45 RPM
Time 2:33
Intro 0:09
Produced by:
Jake Payne &
John Abbott

136
A
NOT FOR SALE
Rest-A-While
Music Co. ASCAP
STEREO

NASHVILLE MAGIC

(Van Trevor)

VAN TREVOR

1010 17th Ave. So. Nashville, Tn 37212


STATE FAIR
A PRIZE COUNTRY SOUND
1ST
STEREO
Time 2:42
ROCK
SF-226-A
Tridor Pub.
BMI
Produced By
Earle Trigg
EASY BABY
(John Niblet)
FANTASTIC MYSTICS
FEATURING . . .
BRUCE WILLEY
State Fair Records — 801-17th Ave. So. — Nashville


STATE FAIR
A PRIZE COUNTRY SOUND
1ST
STEREO
Time 2:27
COUNTRY ROCK
SF-226-B
Tridor Pub.
BMI
Produced By
Earle Trigg
RABBIT KNAW
(John Niblet)
FANTASTIC MYSTICS
FEATURING . . .
JON BARRY NIBLET
State Fair Records — 801-17th Ave. So. — Nashville

I'LL SAIL MY SHIP ALONE

(Mann, Burns, Bernard, Thurston)

PYRAMID Records



PY-39A

Lois Pub. Co.
BMI
Time 2:55

VAN DAVIS

P.S.P. Ⓟ 1976

812 16th Ave. So. — Nashville, Tenn. 37203

MISSING YOU
SO BAD I COULD CRY

(V. Davis)



PYRAMID Records

PY-39B

Stars & Stripes
BMI
Time 3:33

VAN DAVIS

P.S.P. Ⓟ 1976

812 16th Ave. So. — Nashville, Tenn. 37203


SULLY
RECORDS
S-45-239 A
Stereo
Combine Music
BMI
Time 2:58
Produced by
Gene Sullivan
CALL ME ANYTHING
But Call Me
(Sullivan)
Wesley Onley


SULLY
RECORDS
S-45-239 B
Stereo
BMI
Time 2:36
Produced By
Gene Sullivan
CATTLE CALL
(Owens)
Wesley Onley



WESTWIND RECORDS

Produced by;
Westwind Sound
of New Mexico
Callaway Music
Co BMI
(U-12503)

Mixed &
Edited by;
Tommy Willis

WR-1011 A
Time 3:21

SOMEWHERE BETWEEN COUNTRY AND ROCK AND ROLL

(Zack Van Arsdale)

JOHN WEST

Westwind Records-119 Altez N.E.-Albuquerque, MN 87123



WESTWIND RECORDS

Produced by;
Westwind Sound
of New Mexico
Del Norte Music
BMI
(U-12503)

Mixed &
Edited by;
Tommy Willis

WR-1011 B
Time 3:38

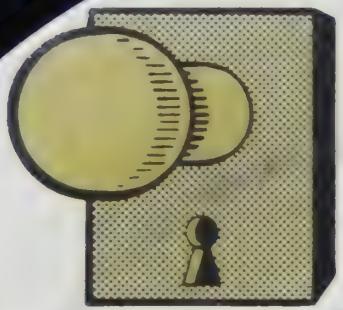
ONE HEART TO GIVE

(Bea West/M. Valvano)

JOHN WEST

Westwind Records-119 Altez N.E.-Albuquerque, MN 87123


KRISTAL
International Records
45 RPM
SIDE A
Rightsong Music
(Admin. by
Unichappell)
Jamie Music
Pub.-BMI ℗©
KS 2291
STEREO
2:25
Produced by
Wayne Hodge
(U-12278)
"THERE STANDS THE GLASS"
(R. Hull, A. Greisham, M.J. Shurtz)
EDDIE THOMPSON
PREMIERE DIVISION OF STARGEM RECORDS
43 MUSIC SQUARE EAST, NASHVILLE, TN. 37203



Door Knob Records

DK88-309
(GK88-514)
3:49
℗ 1988
Door Knob
Records
Background
Vocals;
Melissa Rae
Taylor

D J COPY

STEREO
U-22681
Produced by
Doc Holiday
For Neon
Jukebox
Production
Doc Publishing
Live Note
Publishing
Northern
Nights Pub.
Three Three
Two
Pub. BMI

BUT I LIE
(And My Tears Told You So)

(Richie Balin)

RICHIE BALIN

Distributed by Door Knob Records, A Division of Gene Kennedy Ent. Inc. 315 Mt. Juliet Rd. Mt. Juliet TN. 37122

Trial & Error

RECORDS



D J Samples

MONO

Cedarwood Pub. Co., Inc. BMI

Prod. by: Mitch Torok

Ⓟ Trial and Error Records 1979

101 -A

Time: Intro :05 (3:40 to Last Chorus)

A LETTER TO MICHELLE

(FROM THE AMERICAN MALE)

(Mitch Torok and Ramona Redd)

THE MACHO MEN

39 Music Square East Nashville, Tenn. 37203

ANOTHER TWIN FIDDLES
TURN EM UP DRINK EM DOWN
(Forget A Woman Country Song)

B. Creswell



OKIE DOKIE RECORDS

OD-9-A
BMI
Time: 2:22
Produced by:
Henry
Strzelecki

BILLY CRESWELL

1985 Okie Dokie Records: P.O. Box 5240, Clearlake, CA 95422 (707) 998-1349

LOVE NEVER MAKES IT TO THE DAWN

B. Creswell

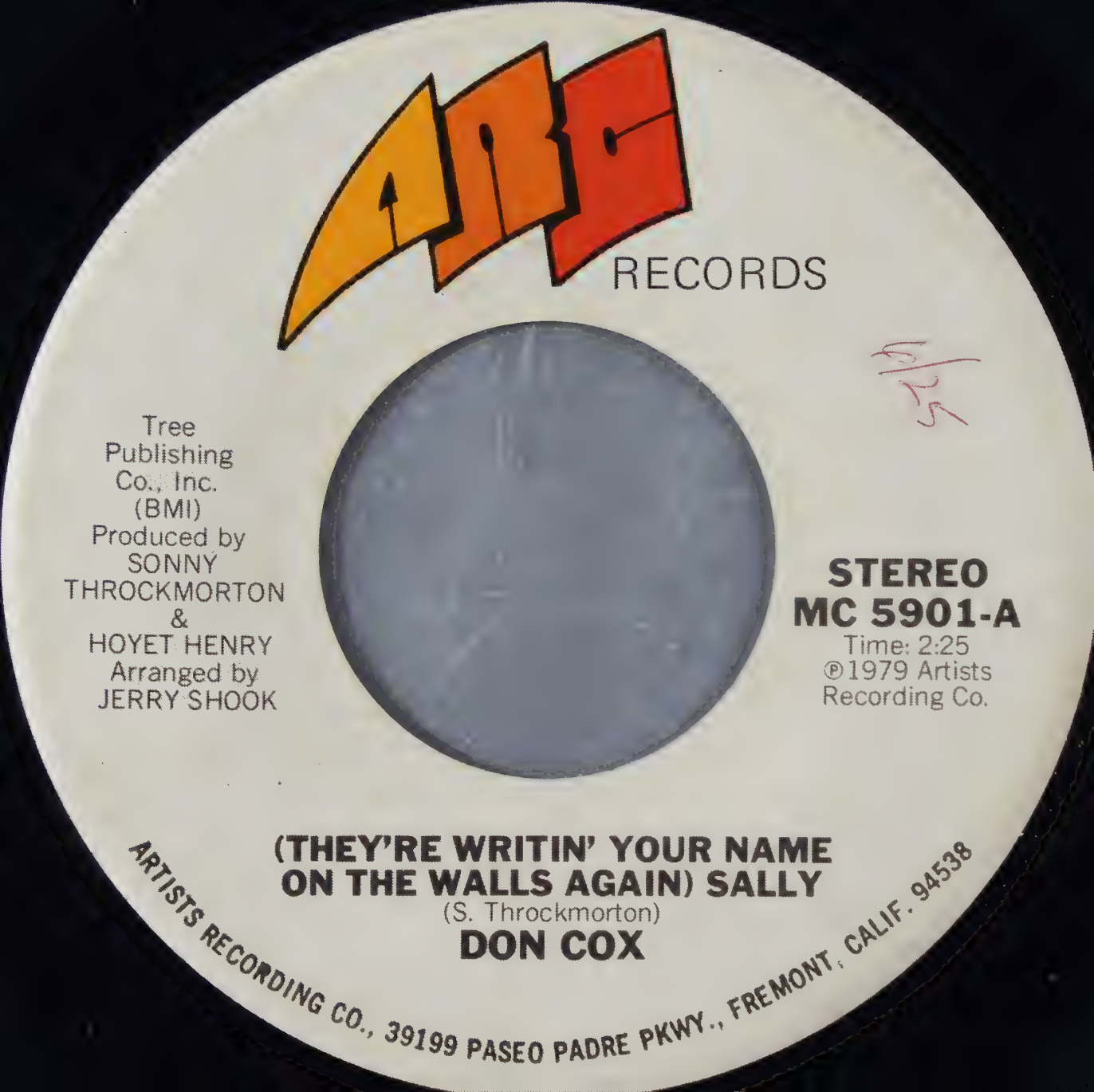


OKIE DOKIE RECORDS

OD-9-B
BMI
Time: 2:51
Produced by:
Henry Strzelecki

BILLY CRESWELL

1985 Okie Dokie Records: P.O. Box 5240, Clearlake, CA 95422 (707) 998-1349


ARC
RECORDS
Tree
Publishing
Co., Inc.
(BMI)
Produced by
SONNY
THROCKMORTON
&
HOYET HENRY
Arranged by
JERRY SHOOK
STEREO
MC 5901-A
Time: 2:25
℗1979 Artists
Recording Co.
(THEY'RE WRITIN' YOUR NAME
ON THE WALLS AGAIN) SALLY
(S. Throckmorton)
DON COX
ARTISTS RECORDING CO., 39199 PASEO PADRE PKWY., FREMONT, CALIF. 94538

ARC RECORDS



Dick James
Music, Inc.
(BMI/PRS)
Produced &
Arranged by
HOYET HENRY

STEREO
MC 5901-B
Time: 3:40
℗1979 Artists
Recording Co.

"ROY ROGERS"
(E. John & B. Taupin)
DON COX

ARTISTS RECORDING CO., 39199 PASEO PADRE PKWY., FREMONT, CALIF. 94538

Lightning Records

Al Calico
Music Corp./BMI
A SIDE
SGR500733



Produced by:
D. Hensley
D. Burton
B. Mackey

CHICKEN TRUCK (2:35)

(J. Anderson / E. Parker / M. Fields)

BOBBY MACKEY

From the LP Truckin' with Bobby Mackey

Recorded at Jordan Recording Studios • Covington, Kentucky 41015

Lightning Records

Town Square
Levisa Music
BMI
B SIDE
SGR500733



Produced by:
D. Hensley
D. Burton
B. Mackey

TOWN WHERE YOU LIVE (2:37)

(M. Street)

BOBBY MACKEY

From the LP Truckin' with Bobby Mackey

Recorded at Jordan Recording Studios • Covington, Kentucky 41015



To: Sharon

Donna Mack

Produced by
Ray Owens
& Larry Kent

UR 2758 A

℗1981 dMP

I hope you enjoy this!!

THE VERY BEST IS YOU

Stephens - L. Shell

DONNA MACK

DONNA MACK PRODUCTIONS



Produced by
Ray Owens
& Larry Kent

UR 2758 B

℗1981 dMP

YOUR CHEATIN' HEART

DONNA MACK

DOBRE RECORDS



SIDE ONE
STEREO - 45
© Cotton - Gene
Music Co. (ASCAP)

DR-108-A
Time: 2:55
℗ 1978
Dobre Records

"ROOSTER"

From the Movie "ROOSTER"
(Julian "Cotton" Westhoff - O. Gene Bicknell)

MICHAEL DEES

Dist. by RAY LAWRENCE LTD.
P.O. Box 1987—Studio City, CA 91604
(213) 552-1000

DOBRE RECORDS

SIDE TWO
STEREO - 45
© Cotton - Gene
Music Co. (ASCAP)

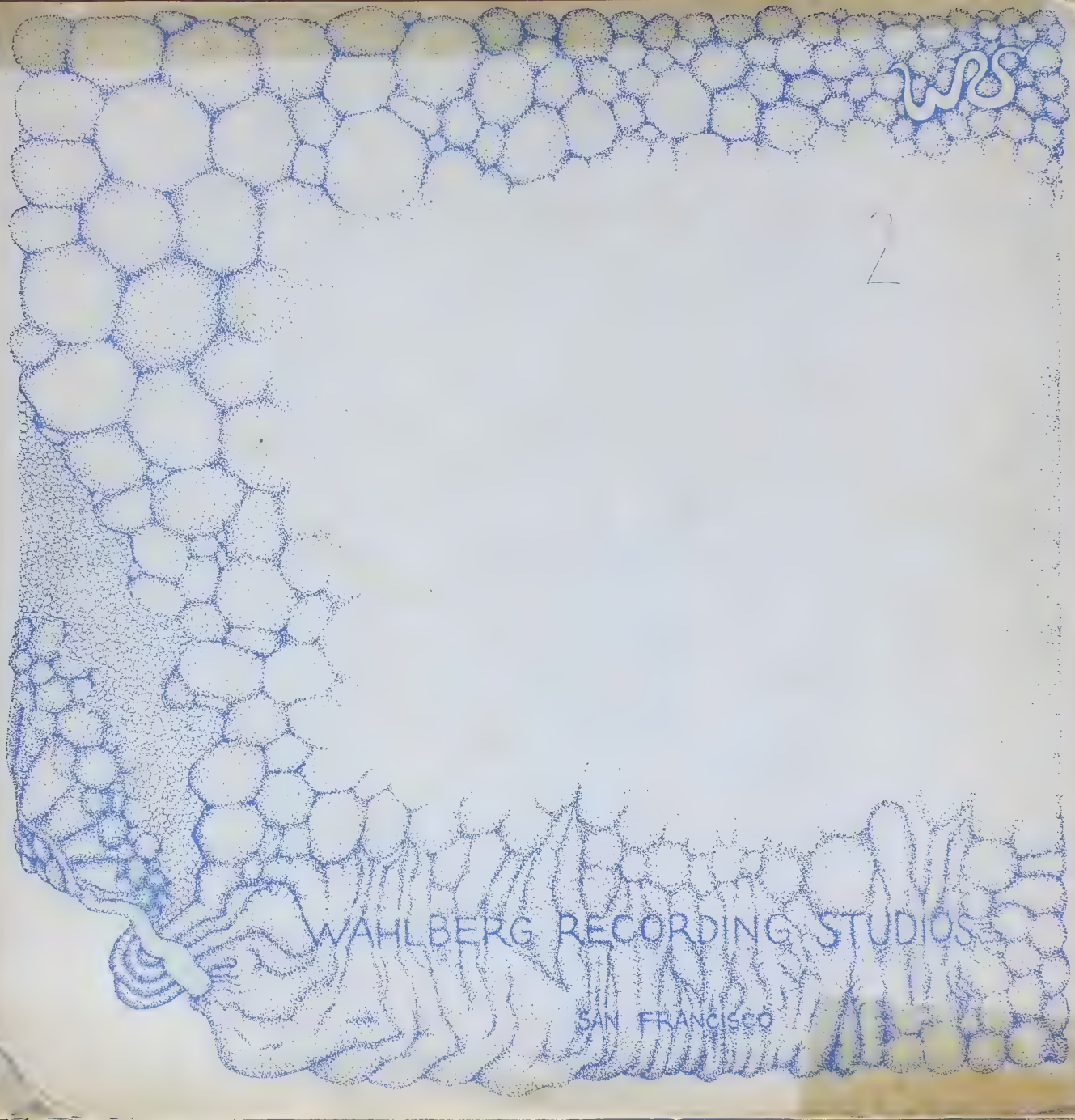
DR-108-B
Time: 2:30
℗ 1978
Dobre Records

"PROUD WARRIOR"

From the Movie "ROOSTER"
(Julian "Cotton" Westhoff - O. Gene Bicknell)

MICHAEL DEES

Dist. by RAY LAWRENCE LTD.
P.O. Box 1987—Studio City, CA 91604
(213) 552-1000


WS
WAHLBERG RECORDING STUDIOS
SAN FRANCISCO

complete script of the narration

MADEIRA

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PROSPECT YOUR WAY TO

MILLIONS



SUCCESS MOTIVATION® INSTITUTE, INC.

PAUL J. MEYER

A MILLION-DOLLAR PROSPECTOR

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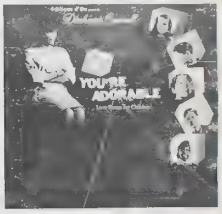
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LP 152

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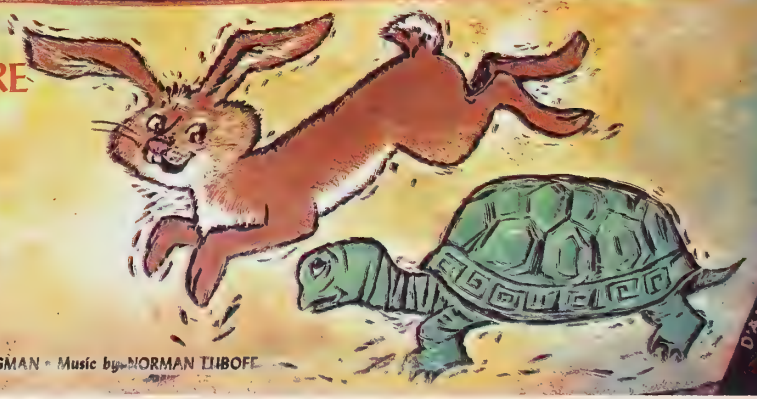
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NARRATED BY: BURGESS MEREDITH

THE FOX AND THE CROW



THE TORTOISE AND THE HARE



Arranged and Conducted by:
REG OWEN *and* WALLY STOTT
Chorus directed by:
MICHAEL SAMMES
Featuring:
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Production and Story by: FRANK TARLOFF
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D'AMATO

environments™

totally new concepts in sound · disc 5

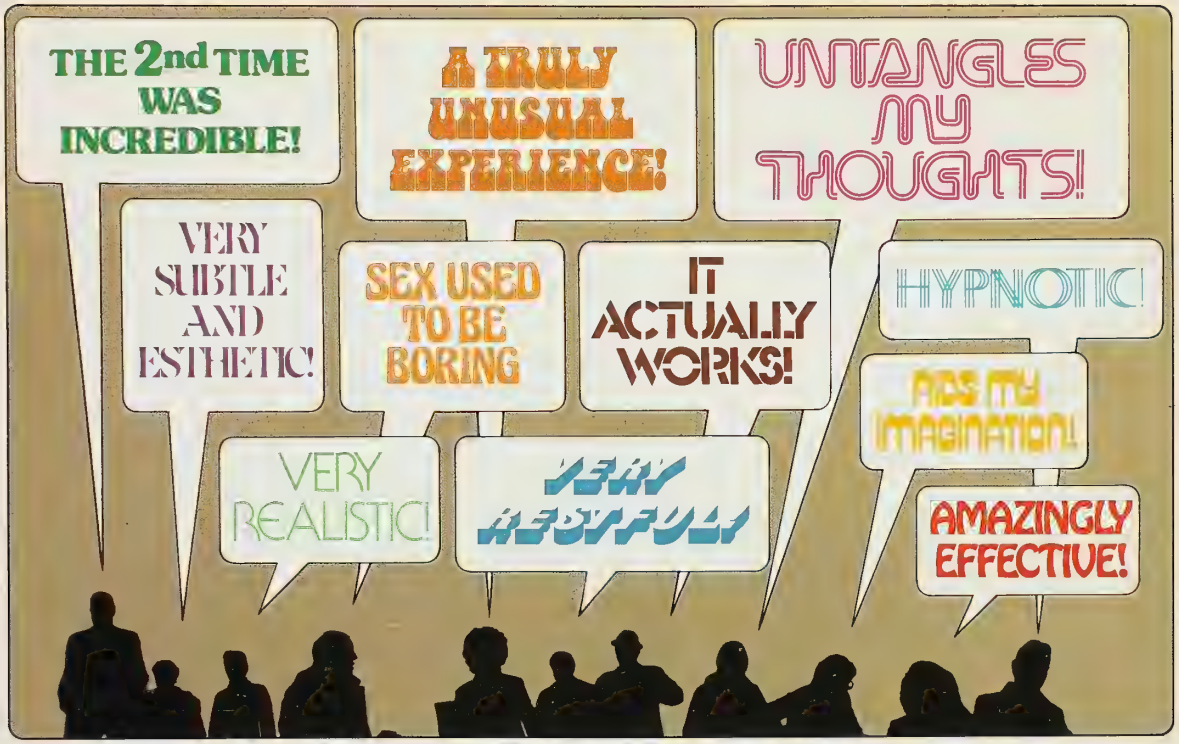


SIDE ONE: ULTIMATE HEARTBEAT (playable at 33⅓ & 45 rpm) SIDE TWO: WIND IN THE TREES

SD 66005

0 7492-65057-1

Listening Test Responses:



ULTIMATE HEARTBEAT

(NOTE: This recording is playable at both 45 & 33-1/3 rpm.)

Several years ago, SR commenced research on a rather unusual aspect of bionic technology. Our idea was elegant in its simplicity yet extraordinarily difficult to produce; a psychologically-based sound environment which would greatly extend and intensify the physical act of making love.

After a great deal of analysis, we feel that we have produced a truly unique concept completely effective for the purpose intended. The cardiac rhythm is tuned to universal subconscious and autonomic responses to produce amazing yet esthetic results when used for its primary purposes; lovemaking and meditation.

Both subtle and easy to use, the effect is most effective at very low volume settings and can be used with almost any phonograph. Unlike music or less effective recordings, the sound field is only there when needed and virtually disappears when ignored.

Many participants of our listening tests reported that they were easily able to sustain and enjoy this unusual experience for the full duration of the recording; exactly twenty-seven minutes (at 33-1/3 rpm).

In addition, parents of new-born infants often reported that the sound calmed their child's sleep, when played softly near the crib.

WIND IN THE TREES

One of the most beautiful sounds in nature is that of a soft breeze gently rustling the leaves of a grove of trees on a golden autumn day.

Add the subtle reality of a few songbirds, distant cows, insects, a random crow, a far hound, and an attentive magpie, and the effect is that of an instant vacation.

To experience the superb realism and pastoral beauty of this disc is to be there, amidst the crunching leaves, lost in nature's splendor.

Wind in the trees is undeniably one of the most difficult natural sounds to reproduce accurately. Through the use of special binaural microphone techniques and matrix channel phasing, we have achieved an effect of acoustically transparent "windows" which produce myriad planes of depth, movement, and dimension impossible to describe. To watch a person's expression as he silently listens on stereo earphones is to fully realize the potential of this superb sound.

As with many of our other Environments releases, Wind in the Trees, at very low volume, is very effective in neutralizing most disturbing noises found in the home, and, as such, can be quite useful in aiding many activities which require isolation, such as reading, sleeping, concentrating, and meditating.

Syntonic Research, Inc.
175 FIFTH AVENUE, NEW YORK, NEW YORK 10010

environments™

ENVIRONMENTS ARE DIFFERENT FROM ANY OTHER RECORDS YOU OWN.

If you are like most people, you own a great many records. Have you ever asked yourself *why* you own so many records? Perhaps the main reason may be one you have never really considered before; you *have* to own a great many records because you can't stand to listen to the same records over and over again, no matter how attached you are to them.

For this reason you will find Environments releases totally different from all other records you own. Environments are sounds based on how we all react to aural stimulation. For the most part, this means that the sounds on an Environments disc get *better* the more you hear them, and that you can play most Environments sides over and over without getting tired of them.

It is actually very difficult to actively *listen* to an Environments side. If you attempt to do so, you may find the experience both unusual and initially somewhat unsettling. While total reactions are uniquely your own, most people find that Environments conjure up images and ideas they ordinarily don't think about. People often become so totally relaxed they fall asleep. Others find their creativity or concentrational abilities increase. Some find that, whatever mood they are in, the sounds seem to increase that particular mood. Some say it is like a drug experience and others say it excites them sexually. How can such seemingly simple sounds have such profound effects?

Simple Sounds?

Well, for one thing, they aren't simple. These are the sounds we human beings have been hearing for *millions* of years. During these aeons, natural sounds have not changed at all, but technology and social forces have changed *us*. In the last hundred years or so, mankind has become increasingly isolated from the natural music of the earth. The sounds of wind, rain, the sea and the creatures of the wild, have been replaced by machine noise, electronic noise, the sounds of other human beings, and silence. Actually, many of these sounds aren't all that offensive, yet they often aren't all that pleasant either. Since our ears are always "on", we can't really shut out sounds that bother us, even when we are asleep.

Listening for the Dinosaur

You may have noticed that, in the last paragraph, we mentioned silence as a form of technological noise. Think about it. Have you ever been out in the open, anywhere on this earth, and heard *nothing* for more than a few seconds at a time? Nature abhors silence and we, as an integral part of nature also abhor silence. Yet, in most homes and offices, that is what we hear most often. Silence. When it is very quiet, our hearing ability actually increases, and every little noise becomes that much more apparent. You might call the effect of all this noise simply, "Listening for the dinosaur."

After all, we have been using our ears as early-warning devices since the dawn of time and we certainly don't change as fast as our technology and social needs demand. If our ancestors didn't hear the dinosaur, they didn't live very long. Now, about all our keen hearing is useful for is appreciating high fidelity components. If your hearing is too sensitive, every little sound takes its toll on your psyche, and you usually find yourself tense and distracted.

Hi-Fi Made It Happen

We are certain Edison never thought of Environments when he invented the phonograph. This great man did not have the distraction of accute hearing to contend with. This may have had no small part in making him the genius we all consider him to have been. In fact, until about ten years ago, it had been considered *impossible* to capture the complexities of nature's sounds with any realism whatsoever. Imagination allowed us to perceive reproductions of the human voice and musical instruments and believe we heard the real thing, but reproducing nature was far beyond technology's capabilities.

How It All Began

In 1968, an experimental loop (a short length of tape repeated continuously) of an ocean recording convinced I.S. Teibel, founder of Syntonic Research, Inc., that certain natural sounds could be utilized in ways hitherto unknown in the annals of acoustic reproduction.

After considerable experimentation and the recording of hundreds of lengthy tapes of the ocean, Teibel chanced upon a technique which yielded an extraordinary effect unlike anything similarily recorded up to that time. The ocean recording had all the characteristics necessary for this unusual new environmental sound concept. Teibel chose to call the recording "The Psychologically Ultimate Seashore". During subsequent testing in university dormitories near New York City, it was soon found that this particular recording was not only unusually effective in neutralizing distracting noises but also produced surprising results in increased concentration. Demand for this unusual study and relaxation aid was such that the fledgling company soon found itself hard put to keep up with the growing market for this unusual new concept.

Sound Affects

Rather than succumb to merely making glorified sound effects, Teibel determined that the Environments Series would continually explore new aspects of psychoacoustic perception. He soon embarked on several unusual research projects which were to astonish both consumers and critics alike. Hundreds of articles and features have appeared on the Environments Series since its inception, attesting to the dedication lavished upon expanding the usefullness of this unique collection.

Not only were these beautiful sounds useful for noise masking and relaxation, but they have also been unusually effective for meditation, self-hypnosis, altered perception, and as an aid to calming emotionally disturbed individuals and hyper-active children. Lovers have discovered that Environments discs are a matchless aid for improving the esthetics of sex. The realism of the recordings was such that Environments recordings were placed aboard a NASA Explorer capsule launched into space to represent the sounds of the earth to distant galaxies. Environments have also been used in numerous recent motion pictures, as their quality far surpasses recordings made obsolete by recent technological improvements.

Since there are no language barriers to the appreciation and use of these unusual releases, people in all parts of the world have discovered how useful these universal sounds can be.

HOW TO USE ENVIRONMENTS

You will probably never play any other records as quietly as you play an Environments disc. Each recording is designed to be effective at very low volume and you may find that, when you initially audition a disc, you will have to readjust the volume from its initial setting once you have experienced the sound for a few minutes.

Since most high-fidelity systems have varying characteristics and the acoustics of a particular room may have an effect upon reproduction, we strongly recommend that you use the amplifier tone controls and/or an equalizer circuit to fine-tune the sounds to your perceptions and needs of the moment.

Although these records have extraordinary high-fidelity characteristics and utilize state-of-the-art recording and pressing techniques, almost any modern inexpensive phonograph can be used for reproduction. However, it is important to use as light a tonearm force as possible when playing these discs, as a heavy stylus weight will drastically lessen the playback capabilities of this record and wear out the grooves much more quickly than normal. With a stylus force of less than one gram, tests have shown that each side of this record should be capable of several thousand playbacks before wear is discernable.

Play it again, Sam.

To allow the record to repeat on most automatic changers, consult the manual that came with the phonograph. Most phonographs can be modified by utilizing the normal multiplay spindle. If the player has an arm that holds the stack of records on the spindle, swinging the arm to the side will cause the record on the platen to repeat. There may also be a little flap that retracts when struck by descending records. This determines where the arm repositions when recycling. By taping the flap down, the tonearm will reposition correctly.

Considerations

Almost all of the records in the Environments Series are designed for playback with the speakers at eyelevel or slightly above eyelevel. SR releases are encoded with a special matrix coding for playback in quadraphonic, compatable with SQ, QS, and RM matrix systems. Since a special computer lathe is used in cutting the master of these discs, you will find that the playing time of each side is substantially longer than most commercially available LPs.

Do not interrupt the record during playback, or, if you must, use extreme care when lifting the tonearm, as damage to the groove may cause the stylus to catch at that point during subsequent playback. Use a dust cover if possible to keep grit from accumulating in the grooves and blow gently on the needle if lint or dust do accumulate.

Washable Records?

Environments discs are meant to be washed if they become unusually dirty. Use a normal concentration of dishwashing liquid in lukewarm (not hot!) water. Submerge part of the record and brush gently with a soft wad of wet cotton batten. Do not rub hard. Inspect the grooves occasionally with reflected light; lint and dirt will be readily apparent. Do not soak the label. Once the record grooves are clean, rinse and lean the record against a flat surface so that the grooves are not in contact with anything. Allow to dry at normal room temperature. If the water in your area is hard, use distilled or bottled water to prevent mineral stains.

Care & Storage

If the record is warped due to improper storage, the warp can usually be corrected by putting the record back in its protective sleeve and placing several heavy books on the warped record for a few days. Be certain the weight is evenly distributed by using the album cover. It is usually wise to remove the shrink-wrap from the jacket when you purchase a record, as the plastic continues to shrink if exposed to variations in temperature and this may be sufficient to warp the record inside. If you purchase more than one copy of an Environments release as a spare, be certain to remove the shrink wrap from both copies, as the wrap may continue to tighten. Store all records in an upright position.

There is a raised area on the outside edge of each disc which will protect the grooves from damage if records are stacked together. However, care must be taken to see that all discs are stacked evenly or this lip will not be effective.

Handle all Environments discs only by the edges and never touch the grooves with your fingers, if at all possible.

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PRINTED IN CANADA

THE MAGIC OF PSYCHOACOUSTIC SOUND

NOISE MASKING

One of the most amazing aspects of Environments is the ability to control distracting noise with a phonograph record. Basically, SR releases with a "white noise" content are most effective in this context. Sounds with a high degree of white noise content are: moving water (the ocean, rivers, streams), rain, and certain types of rural conditions, such as wind in a wheatfield, cornfield, or orchard. There are many variations on these themes in the Environments Series, each with specific characteristics which research has shown to be important to various personality types.

However, with all such sounds, the technique remains the same. You should play the sounds just barely above the ambient noise you wish to neutralize. You will probably find that you truly enjoy listening to sounds on a particular disc but we recommend that you play the recording at a less noticable level, so that you will not be upset by the recycling at the end of the record. Also, at this level, you will seldom actively listen to the sound, so that you will never really get tired of hearing it. We are certain that you will be amazed at the amount of noise cancellation accomplished with even a barely heard Environments record of this type.

Other releases useful in this context are "busy" records with many pleasant sounds, such as birds, insects, and other fauna. These recordings tend to hide offensive sounds in their dense patterns of random sound. The first technique is called "reducing the signal-to-noise ratio" and the second is called "mnemonic interference."

SOLITUDE

One of the things hardest to come by in this modern world is decent solitude. True, you can hide in a closet or you can spend hundreds of dollars to sit on a beach in the Bahamas but solitude is really a *state of mind.* What people have found so strange about Environments over the years is that, with the use of these records, their living room or bedroom is the best, most comfortable solitude they know of.

Noise masking is a funny thing. It can be so effective that you actually think you are somewhere else, if the effect is (1) psychoacoustically correct and (2) it takes you to a place you would want to be. Many of the Environments sides are extremely effective when you want to be only with yourself. They are not sounds you would use at a party (although this can sometimes be effective, too) or for entertaining your mother-in-law. The noise masking is so effective that carrying on a normal or subdued conversation can be difficult, you simply can't hear the other person clearly enough. Living spaces are shrinking each year, and the use of Environments for solitude will become more and more of a vital resource as decent solitude becomes increasingly precious.

SOCIALIZING

The other side of the coin is what to play when people come over, especially when their tastes may not agree with your own. There are certain Environments sides expressly designed for such circumstances, in that they are "transparent" sounds which produce mnemonics useful under social conditions. Depending on volume, almost any Environments release can be useful for entertaining small groups. Should it be raining outside? How about a party aboard a boat or in the midst of an English meadow? Use your imagination and you will find that Environments are actually a great aid to interaction.

STUDY HABITS/ CONCENTRATION/ READING COMPREHENSION

If you play music while you read or study, you do so because your surroundings are too quiet or you just want some aural "company." However, almost all music is meant to be listened to, thus you are placed in the shizophrenic position of switching attention from what your are reading to what you are listening to. Since almost everyone knows how distracting this is, one of our initial priorities in developing the Environments Series has been to find sounds which can be used as an effective aid to concentration. To our pleasant surprise, we found that many of our releases not only aided concentration, but also relaxed and calmed most people to the point where quite a few college students reported dramatic improvements in their grades and business and professional people actually attributed job advancements and salary increases to the use of Environments! What sounds were most effective? Almost every Environments side has been reported as effective in this context and it is impossible to indicate specific sounds, as they have a great deal to do with your own preferences and experiences, in terms of what you might reference as "a place you wish to be." We do suggest that, once you find a sound that works for you in this context, you stick with that sound as a *habit* and that you use specific environmental sounds for specific purposes, such as "Gentle Rain in a Pine Forest" for technical material, "Woodmasted Sailboat" for report preparation and "Summer Cornfield" for paying bills. This may sound a little strange but we are making this 'habit' recommendation based on many years of listener responses.

NATURAL HIGHS

High Times Magazine worried that the FDA might eventually ban Environments as "highly addictive" and might even wish to make them a "controlled substance." Although the comment was facetious, the fact is that many people have commented that Environments are a "natural high" in both senses of the term. SR knows exactly what they mean, in that our research is, for the large part, based on this phenomenon. If you live in the city and only hear machines, electronic noise, and other people, pristine natural sounds can truly have the effect of a "natural high" and, although it bends your mind a bit to consider it, sound *can* get you high. If you live in the country, you know how transitory these natural sounds actually are, plus the fact that you are probably far more appreciative of these sounds than "city slickers" and it is often surprising to reviewers to find that more than half the purchasers of Environments actually live in areas that might be considered rural. Country folk know how rare these sounds are and they also know how carefully crafted the reproduction of these sounds must be to be effective for them.

MEDITATION/ALPHA WAVES/ SELF-HYPNOSIS

For many years, hundreds of thousands of people have been enthusiastic concerning the use of Environments as an aid to meditation. In addition, it has been found that listening to Environments sides puts most people into Alpha state and *keeps them there longer* than the use of most bio-feedback training devices. This is not to denigrate the usefulness of such monitoring/ feedback devices in general, but Alpha state is a *symptom* of an automatic mind function and it is easier to "just let it happen" than to consciously control one's own mind.

People seem to need reinforcement to explore meditational states of mind. We do not believe this is necessary. We have explained to experienced meditators that we wanted them to *listen* to particular Environments sounds on earphones and compare the experience to meditational experiences they had learned through other methods. For the most part, these experimental participants reported *a different state of meditation* from what they had ordinarily experienced. Since most participants did not have to actively work at the meditational process, we called the process "induced meditation," in that it was virtually automatic.

There are some rules, however. (1) You must *want* to meditate (2) You must be in a circumstance where you *can* meditate and (3) you must *let it happen* and not fight it. Most people have already experienced an almost identical state while on vacation. You have beautiful surroundings, no distractions, and time. Rather than go into the exact process, which would require far more space than what is available here, what we are recommending is an attempt to duplicate the *fifth* day of a one-week vacation, utilizing the three rules above. We think you will be very surprised.

SEX

Utilizing Environments in a dark room is always a delight. That dark room can be *anywhere* and, if you happen to be engaged in lovemaking, a bed or sofa is usually *not* where your imagination really wants to be. Imagine how nice lovemaking would be in a meadow, without mosquitos and burrs to contend with. Imagine making love aboard a schooner on the high seas, without worrying about a hurricane or a reef. Get the idea? We do recommend that you not use the same Environments side twice in a row for this particular purpose. Almost all of the Environments Series can be utilized in this highly rewarding way, so use a number of them to maximize the effectiveness.

We have found that our heartbeat recording does have a *special* relationship to sex, however. This particular sound actually seems to slow down and synchronize the act of lovemaking in a way not experienced by most people. It works for almost everyone and it is a unique experience.

RELAXATION

Noise and silence make people tense. Not everyone can have a field of crickets or sibilant surf outside the living room window when they are trying to forget the traumas of the day. However, anyone with a hi-fi system can replicate this and other effects with ease by utilizing the Environments Series. Not only that, but you can use these discs over and over again without getting tired of them. We recommend that you find a particular side that works for you and, unlike our lovemaking recommendation, use only this disc whenever you wish to relax.

The problem with substances taken internally for relaxation purposes is that one often has no control over their effects once they are in the body and many drugs in this category are only marginally safe. (For instance: alcohol and certain tranquilizers) SR has spent a decade searching for sounds which can serve as substitutes for these drugs. If you can set aside your preconceptions concerning the capabilities of the 'normal' phonograph record, and give yourself the mental space to properly evaluate the entire gamut of Environments releases, we are certain that you will find that certain sounds will be highly effective in this context. It is always a comfort to know that, if an effect is too strong, all you need to do is reach for your amplifier control knob.

TENSION HEADACHE RELIEF

We have been receiving comments for years concerning a technique used by owners of Environments releases in alleviating common tension headaches. The technique involves lying down with a damp cloth covering your eyes and forehead. Use a white-noise type Environments at moderate volume and concentrate on the ebb and flow of the sound. We don't guarantee it but it works for many people and it sure beats aspirin.

INFANTS / ANIMALS / PLANTS

If a child is under six months of age, we think you will be surprised by how effective certain Environments are in calming various discomfort conditions. Put the crib by a speaker and keep the room as quiet as possible. We recommend you start with the heartbeat sound but you may also wish to consider water and bird sounds as well.

We evaluate almost all our Environments with animals at some stage in our test procedure. We think you will be surprised how calm and interested cats and dogs become when exposed to Environments, particularly those containing birds and other fauna. These recordings also have a surprisingly pleasant effect on canaries and parakeets.

In terms of plant growth, we have received considerable mail telling us that specific Environments seem to be effective, particularly meditation-type sounds and flowing water. Try putting a plant in front of one of the speakers for a day or two and see what happens. Best results seem to occur with one hour exposures to sounds having low frequency content. You might consider utilizing two identical plants, if you wish to experiment. Put one by a speaker and the other in another room. (note: Syntonic Research, Inc. has had mixed results utilizing plant experiments, although research is continuing. If you come up with a particular occurance under controlled circumstances, please document the results and provide us with details.)

environments/3

totally new concepts in
stereo sound · disc 3



Side 1: BE-IN (A Psychoacoustic Experience) Side 2: DUSK AT NEW HOPE, PEN

SD 66003

ATLANTIC

A SERIES PRODUCED BY
Syntonic Research, Inc.

Listening Test Responses:

". . . I play it and I feel happy—it's as simple as that. . ."

". . .After a while, I began to forget that I was listening to a recording—things seemed to be happening all around me . . . dancing and chanting, yelling and whispering . . . it's a sort of real experience—you really have to hear it to believe it."

"I listen to it when I'm feeling up-tight and lonely—it really has the best "vibrations" I've heard on a record. . ."

"I close my eyes and I'm actually there. . ."

"It's as if I were floating effortlessly through a vast crowd of thoroughly likable freaks—people I feel as if I know. . ."

"I hear dozens of new things every time I play it. . ."

". . . It's so good that anything you say about it will sound like hype—I recommend that you put it in a plain white jacket and let people just discover it for themselves. . ."

"A very social kind of sound . . . I play it when people drop by—it really seems to loosen them up. . ."

"Now I can have a perfect summer evening in the country all year round . . ."

'A perfect match for your "Dawn" and "Ocean" recordings."

". . . The amazing thing is how natural the sound seems to be. It literally becomes part of the room—in fact, half the time, it doesn't even seem to be coming from the speakers . . . extremely effective for putting friends at ease. . ."

". . . A very, very relaxing sound . . . on many occasions it has actually helped me get a good night's sleep."

"The feeling of depth and pervasive calm is quite beautiful. . ."

"We've been using it in our encounter group and it is enormously effective. . ."

BE-IN (A Psychoacoustic Experience)

Sheep Meadow, Central Park, New York City
April 6, 1969

The 1969 Easter Be-In in New York's Central Park has come to be regarded as a sort of high-water mark for the now almost vanished Love Generation.

The tremendously diverse crowd kept growing and gathering momentum until almost everyone marveled at this spontaneous "thing" that had taken place in the park.

This Be-In was certainly not the biggest gathering of young people to take place in 1969. However, there are many things that happened during this recording that make it a rare, almost magical moment.

The recording captures with honesty and total realism this particular instant in time which in retrospect seems more than a bit unreal.

Be-In is the real experience of running barefoot in the grass on a beautiful spring day, surrounded by thousands of half-innocents exhibiting little, if any, trace of paranoia or guilt.

If you were ever at a massive, totally spontaneous gathering in 1969, we think you know the feeling we mean.

This particular disc is unlike anything you've ever heard before; we call it a "psychoacoustic experience". It recreates an event with such realism that it actually seems to be happening again. We think that once you experience the total immersion of this encounter, you'll agree with us that Be-In is something special.

DUSK AT NEW HOPE, PENNSYLVANIA

August, 1970

Imagine a warm summer night deep in the verdant backwoods of Eastern Pennsylvania.

An infinity of sound stretching out before you. The steady, yet constantly changing drone of countless tiny insects, reminding you of the serenity and timelessness of nature. Far in the distance, a hound occasionally barks.

You feel as if you are a thousand miles from the annoyances of city life.

If you can imagine such a night, you pretty much know what our recording of Dusk at New Hope is like.

This highly realistic stereo sound took almost a year of location work and patient testing to perfect. In its present form, it is a perfect compliment to the other natural sound recordings in the series.

In an urban setting, we think you'll be amazed by the profound changes that take place when you play the disc as a background sound. Many people find that the sounds of night in the country are second to none in creating a setting for increased interpersonal relationships.

Dusk at New Hope can be left on for very long periods of time without inducing fatigue or boredom. Once you become familiar with the sound, we are certain that you will find many new uses for the effect.

Produced by Syntonic Research, Inc. for
ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK, NEW YORK 10023

Solitudes™

Acoustical environmental sound experiences without music or voice

RECORDED AND PRODUCED BY FILMAKER *DAN GIBSON*

BY CANOE TO LOON LAKE

When the pressures are building, when the traffic jam you're trapped in stretches ahead, out of sight, when the piles of boring paper work threaten to reach from desktop to ceiling, do you then yearn for a northern wilderness? Do you ever, in your mind, drift by canoe, down a river hundreds of miles from any metroplis? Does your imagination conjure up waterfalls, gentle stretches of flowing river, rapids that surge white and swift between giant boulders, and at the end the utter stillness of Loon Lake, where the loon's mysterious call echoes between the canyons of trees?

It's all here.

Our starting point is a waterfall at the end of a portage. We dip the paddle into the gently flowing river. We drift awhile. We are watched. The ruby-crowned kinglet notes our presence in its territory. The Kinglet is the first wildlife voice we hear.

As we drift down towards a spruce lined shore one of nature's friendliest sounds keeps us company, the spruce forest rings with the song of the white-throated sparrow.

Perhaps you can identify some of the other bird songs we hear on this canoe trip — the ovenbird, the catbird, purple finch, rose-breasted grosbeak and the veery.

Up ahead we can see the white waters of the rapids thrashing up above the surface level of the lake. The canoe is drawn forward. Our microphones are mounted on the gunwales, soon you are plunging into ever quickening rapids until they are thundering all around you as you surge through the channels . . . then come at last to the placid reaches of Loon Lake.

A slight evening breeze drifts us out into the secluded lake where the gray tree frogs and the spring peeper frogs provide their evening background chorus to the haunting calls of the loon.

WILDLIFE SPECIES FEATURED

Ruby-crowned Kinglet, Red Squirrel, White-throated Sparrow, Ovenbird, Catbird, Rose-breasted Grosbeak, Veery, Common Loon, Gray Tree Frogs, Spring Peeper Frogs.

***DAWN BY A GENTLE STREAM* [*the ultimate water treatment experience*]**

The health spas of Europe discovered, centuries ago, the theraputic effects of water running over the body. Something very easy to discover. After all, who hasn't let their feet dangle into a flowing brook on a hot day after a long hike?

The curious thing is that flowing water seems to have a soothing effect, not just on the skin, muscles and joints, but on the mind as well. Not so curious, perhaps, if the evolutionists are right about our origins evolving from the sea.

We respond positively to that wonderfully soothing water sound, a stream flowing over a rocky shallows, gurgling happily in our ear, filling our mind and our very being with a totally relaxed, contented aura.

You feel harrassed? Your nerve ends are hanging out? It's been a desperate day? You need to sit by a gentle stream. You need to let that cool soothing rush of water wash through, over and around your psyche.

Now add the perfect symbiotic element — the song of birds, the wood thrush, the red-eyed vireo, Canada warbler and blue jays.

Recorded in Panoramic Stereophonic Sound, producing pristine clarity and presence, this might well be the ultimate water treatment.

WILDLIFE SPECIES FEATURED

Wood Thrush, Red-eyed Vireo, Canada Warbler, Blue Jay, Magnolia Warbler, Ovenbird.



Dan Gibson recording wildlife with his specially designed stereo parabolic microphone.



ETROGS — Awarded to *Dan Gibson* in recognition for his work in sound.

Dan Gibson's name is familiar to many as producer of the Audubon Wildlife Theatre, 78 half hour episode TV series, distributed to every television viewing country in the World; the Wildlife Cinema series; ten 1 hour TV specials, To The Wild Country, narrated by Lorne Greene, a series that had episodes that equalled the hockey game in TV ratings; the TV special, Dan Gibson's Nature Family; and the theatrical feature film, Wings in the Wilderness.

He has won many international awards, both for his work as a film maker, and for the superb sound tracks that consistently accompany his films.

Among the distinguished awards — two ETROGS. One for best sounds in a feature film, "Wings in the Wilderness," the other for best sounds for TV — documentary, in the television program, "Sounds of Nature."

Over the years *Dan Gibson* has pioneered many of the techniques universally used for recording sounds for wildlife films. Now the best of these sounds, from more than a hundred television shows and feature films, plus his latest nature recordings, have been incorporated into this LP series, "Solitudes."

These records have been produced to recreate, with the utmost fidelity, the acoustical experiences in nature, that Gibson encountered, on location, in various parts of North America.

Many of the Solitudes feature Panoramic Stereophonic Sound, a realistic new technique developed by *Dan Gibson* using his specially designed Stereo Parabolic Microphone that subtly moves the sound around the listening room, creating a "you are there" effect, as though you are paddling along a placid shore of a northern lake, or strolling down a sandy beach with the roar of the surf in your ears, or waves lapping at your feet.

℗ 1981 Dan Gibson Productions Ltd.

Cover Photograph by Dan Gibson

Produced in Canada — By Dan Gibson Productions Ltd., P.O. Box 1200, Stn. Z, Toronto, Ontario M5N 2Z7.

SOUNDS OF NORTH AMERICAN FROGS

Folkways Records FX 6166

The Biological Significance of Voice in Frogs

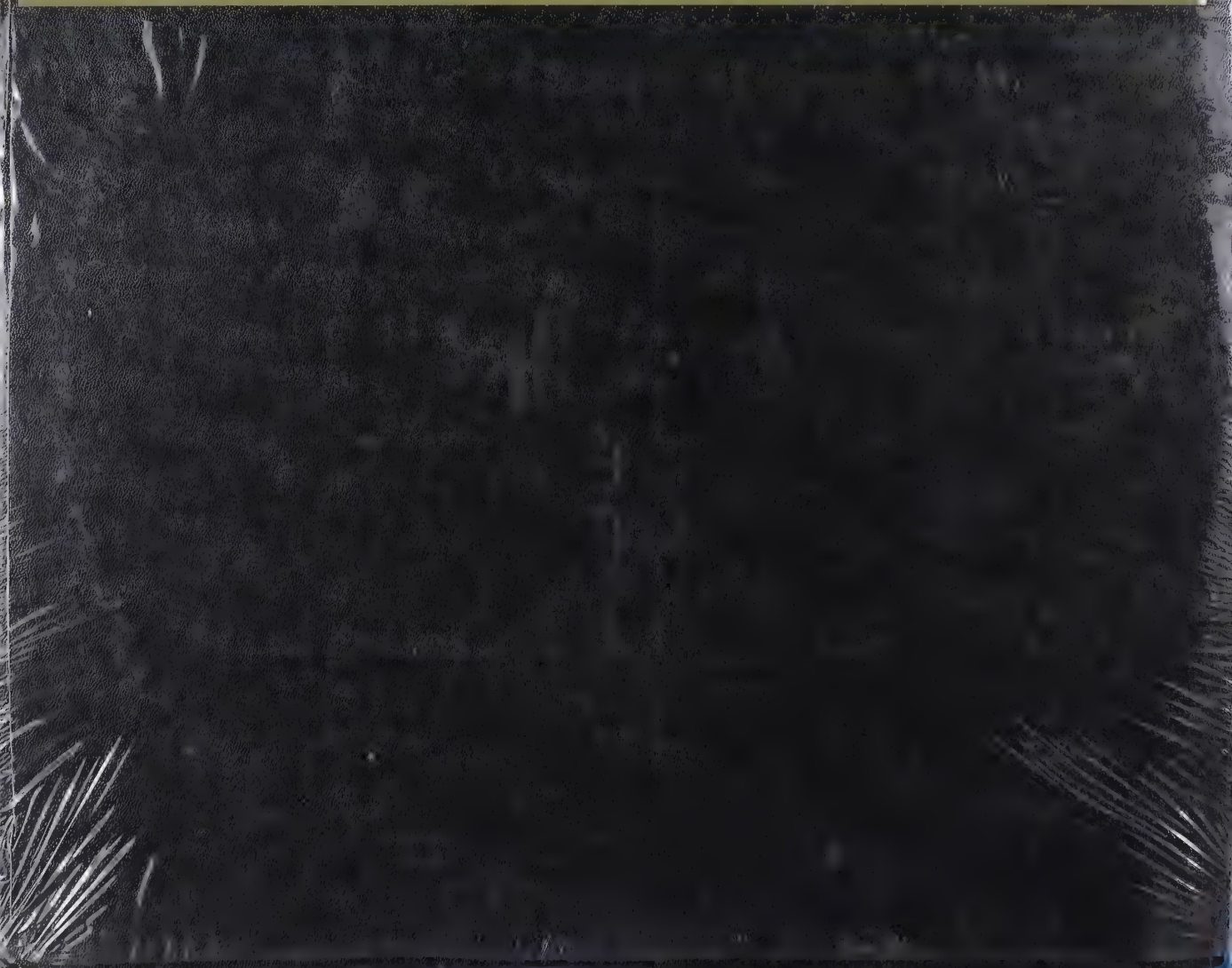
Conceived, Narrated and Documented, with Field Recordings by CHARLES M. BOGERT,
with the cooperation of The American Museum of Natural History



Ronald Clyne

SOUNDS OF NORTH AMERICAN FROGS

DESCRIPTIVE NOTES ARE INSIDE POCKET



FOLKWAYS RECORDS Album No. FX 6166
© 1958 Folkways Records & Service Corp., 701 Seventh Ave., N.Y.C., USA

SOUNDS OF NORTH AMERICAN FROGS

The Biological Significance of Voice in Frogs

Conceived, Narrated and Documented, with Field Recordings by CHARLES M. BOGERT,
with the cooperation of The American Museum of Natural History





ADDITIONAL FOLKWAYS/SCHOLASTIC RELEASES OF INTEREST:

Science

HUMAN BIOLOGY

7081. DO YOU KNOW HOW YOU GROW? INSIDE. Songs and narration for elementary graders tell how food contributes to growth. *"This unique album correlates a study of health with the folk singer's art!"*—The Instructor
LC R-66-1206 NY 1—10″ LP

7082. DO YOU KNOW HOW YOU GROW? OUTSIDE. Songs and narration for elementary graders explain external changes that occur during maturing process, more.
LC R-66-1205 NY 1—10″ LP

6431. INTRODUCTORY HUMAN BIOLOGY, Vol. 1. Basic course: the cell, reproduction, heredity, body structure. For junior high level. Booklet has text, dictionary of terms.
LC R-64-1096 C* 1—12″ LP

SCIENCE OF SOUND

6130. SOUND PATTERNS. Basic study, for all grade levels, includes man-made and natural sounds.
LC R-59-163 1—12″ LP

6007. THE SCIENCE OF SOUND. Comprehensive survey of sound produced especially for high school and college students by engineers and scientists of the Bell Telephone Laboratories. Demonstrates and explains important accoustical phenomena: frequency, pitch, vibration, resonance, Doppler effect, masking, distortion, much more. Complete text. *"Very useful in secondary school and college physics courses."*—Educational Screen and Audiovisual Guide
LC R-60-915 BC, C, M 2—12″ LPs





6136. THE SCIENCE OF SOUND. Lucid presentation of the physics of sound, produced by the Bell Telephone Laboratories, for upper elementary and high school students. Lecture-demonstration, a condensed version of 6007, above, covers frequency, pitch, Doppler effect, more. Complete text.
LC R-65-1066 B, NY, V 1—12″ LP

6141. THE INTERNATIONAL MORSE CODE. Instruction record uses Audio-Vis-Tac method developed by the narrator, Dr. Philip S. Gross.
LC R-62-756 B, V 1—12″ LP

SOUNDS OF MAN'S ENVIRONMENT

6101. SCIENCE IN OUR LIVES. Author-scientist Ritchie Calder discusses how science began, man's relation to land, food, and agriculture, more.
LC R-55-436 B, V 1—12″ LP

6181. DOCUMENTARY SOUNDS, Vol. 1. Machinery, applause, jet engines, New Year's Eve in New York City, more.
LC R-62-324 1—12″ LP—$5.95

6170. SOUND EFFECTS, Vol. 1. New York City restaurants, stores, street traffic, more, recorded by Tony Schwartz.
LC R-60-490 C 1—12″ LP

6122. SOUNDS OF THE AMERICAN SOUTHWEST. Rattlesnakes, toads, thunderstorms, flash floods, more, recorded at varying places and times of day.
LC R-59-238 1—12″ LP

6120. SOUNDS OF A TROPICAL RAIN FOREST IN AMERICA. Animal, bird, and natural sounds, recorded from dawn to dusk during dry and rainy seasons.
LC R-60-523 BC, V 1—12″ LP

6161. HERE AT THE WATER'S EDGE. Fog horns, sea gulls, ship engines, men working on shore, much more. Recorded around Port of New York.
LC R-62-1466 1—12″ LP

6126. SOUNDS OF CARNIVAL. Carousel music, barkers, rides, crowds, more.
LC R-59-215 N 1—12″ LP

6152. SOUNDS OF STEAM LOCOMOTIVES, No. 1. Musically rich sounds of locomotive smoke stacks, recorded by railroad enthusiast Vinton Wight.
LC R-58-30 1—12″ LP

SOUNDS OF ANIMALS, BIRDS, AND INSECTS

6124. SOUNDS OF ANIMALS. Lions roar for their food, pumas yowl with displeasure, elephants trumpet shrilly in anger, a mother hen clucks danger signals to her chicks—these and other sounds documented here show how animals express their emotions and wants. Includes communications of 13 farm and zoo animals. Notes explain sounds and situations. *"Excellent."*—Grade Teacher
LC R-55-50 V 1—12″ LP

6121. SOUNDS OF THE SEA. Sensitive scientific instruments probing ocean depths to 2,000 fathoms have yielded up this treasury of sea sounds. Actual noises of toad fish, croakers, spot fish, sea robins, snapping shrimp, many more. Recorded by the Naval Research Laboratory in isolated tanks and at varying depths in the Atlantic and Pacific Oceans. Introduction, notes by C. W. Coates, curator, N.Y. Zoological Society.
LC R-59-543 V 1—12″ LP

6125. SOUNDS OF SEA ANIMALS. Fish and porpoises, recorded at normal and reduced speeds.
LC R-59-543 1—12″ LP

6178. SOUNDS OF INSECTS. Cicadas, crickets, beetles, other insects; courtship, protective calls, more.
LC R-67-71 1—12″ LP

6115. THE BIRD'S WORLD OF SONG. Captures the rapid, intricate songs of jays, woodcocks, wrens, mockingbirds, many others. Hudson and Sandra Ansley use a "sound microscope" to make the full range of bird sounds audible to human ears. Recorded around a Maryland farmhouse at different times of the year. Booklet has background information, notations of individual bird songs. *"Unbelievably beautiful.... Excellent for life science classes."*—Film World and A-V News
LC R-61-1834 NY 1—12″ LP

MAN IN SPACE

★ **0634. FIRST MEN ON THE MOON.** Documentary recording of Apollo 11 moon mission. Features voices of the astronauts during launch, moon landing, moon walk, lift off, and return to earth. Also: excerpts from John F. Kennedy's historic speech outlining U.S. space goals.
1—7″ LP

6201. MAN IN SPACE. Documentary recording of Alan B. Shepard's 1961 Mercury flight, from countdown to evaluation. Includes in-flight conversation.
LC R-64-339 C, V 1—12″ LP

6200. VOICES OF THE SATELLITES. Tracking signals from U.S., Russian satellites; heartbeat of Laika, first dog in space.
LC R-59-239 B, C, NY, V 1—12″ LP

LITHO IN U.S.A.

Playable on stereo and mono phonographs **STEREO DFS 7050**

SOUND EFFECTS VOLUME 12

BUGLE CALLS *played by* AL HIRT

It is a rare moment when Al Hirt, the King of Swingin' Dixie, blows his horn and what comes out is not the hottest, swingingest Dixieland music you ever heard. This record is one of those moments for, in a switch, Al forsakes traditional Dixie for traditional bugle calls right out of the War Department's Technical Manual of Field Music. Here is your chance to hear Al play as you never heard him play before.

SIDE 1

1. FIRST CALL
   Warning to prepare for reveille, retreat, parade, or review. It is also a signal for band or field music to assemble.
2. OVERCOATS
   Notification that the formation about to follow will be in overcoats.
3. MESS CALL
   Announces breakfast, dinner and supper.
4. STABLE
   Warning for all troops who have stable duty to perform to report to the stables.
5. WATER
   Signal for all mounted men to water their horses.
6. SICK CALL
   Signal for the sick to report to the surgeon.
7. FATIGUE
   Warning for those who have fatigue duty to report to a designated place.
8. DRILL CALL
   Warning to turn out for drill.
9. ASSEMBLY
   Signal to assemble at a designated place.
10. RECALL
    Signal for certain duties to cease.
11. GUARD MOUNTING
    Signal to prepare for that ceremony.
12. FULL DRESS
    Indicates that the formation about to follow will be in full dress.
13. CHURCH CALL
    Notification that church services are about to be held. It may also be used to form a funeral escort.
14. ISSUE
    Indicates that supplies are ready for distribution.
15. FIRST SERGEANTS' CALL
    Notification for all First Sergeants to report to the Adjutant or Sergeant Major.
16. SCHOOL CALL
    Notification that school is about to be held.
17. OFFICERS' CALL
    Notification for all Officers to report to the Commanding Officer.
18. CAPTAINS' CALL
    Notification for all Company Commanders to report to the Commanding Officer or Adjutant.
19. TATTOO
    Signal that all lights in squad room will be extinguished 15 minutes after tattoo is sounded and that all noises and loud talking will cease.
20. CALL TO QUARTERS
    Used to summon all men not authorized to be absent to go to their quarters for the night.
21. TAPS
    Last call at night used to signal that all unauthorized lights on the post will be extinguished. This call is also used as last honors to military or naval men at a funeral.
22. GENERAL
    The signal for striking tents and loading wagons preparatory to marching.

Executive Producer: HERMAN D GIMBEL
Engineering: WILLIAM HAMILTON
Art Director: RHEA ATKINS

SIDE 2.

1. FIRE CALL
   An alarm that there is a fire either in the post or in the vicinity. It may be used also for fire drill.
2. TO ARMS
   Signal that all men fall in under arms at a designated place with the least possible delay (for dismounted troops).
3. TO HORSE
   This is a signal for all mounted men to saddle horses and fall in mounted, under arms, with the least possible delay, at a designated place. In extended order this signal is used to mount. (For mounted organizations only.)
4. BOOTS AND SADDLE
   This call indicates that the formation about to follow will be mounted.
5. TO THE COLOR
   Sounded as a salute to colors, to the President of the United States, to the Vice President, Ex-President, and Foreign Chief Magistrates.
6. RETREAT
   Marks the end of an official day.
7. ADJUTANT'S CALL
   Announces that the Adjutant is about to form the guard, battalion, or regiment.
8. PRESIDENT'S MARCH
   Music for rendering honors to the President.
9. GENERAL'S MARCH
   Music for rendering honors to a General.
10. ROGUE MARCH
    A quick step or march in quick time.
11. FUNERAL MARCH
    A march in very slow tempo.
12. DRILL MARCH
    A march in quick time.
13. GENERAL STAFF
    A quick march.
14. INFANTRY FOREVER
15. YOU'RE IN THE ARMY NOW
16. AMERICAN FLAG.

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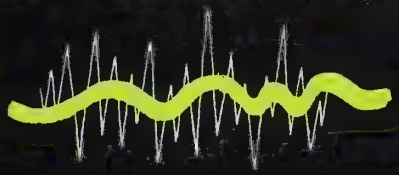
PANORAMIC **STEREO** PANORAMIC

EKS-7260

volume 10

AUTHENTIC SOUND EFFECTS

CREATED AND PRODUCED BY JAC HOLZMAN



A COMPREHENSIVE LIBRARY OF THE MOST SOUGHT AFTER SOUND EFFECTS, BRILLIANTLY RECORDED!
IDEAL FOR THEATRE GROUPS, HOME-MOVIE ENTHUSIASTS, RADIO AND TV STATIONS, SLIDE SHOWS, INDUSTRIAL PRESENTATIONS, PARTIES, SOUND BUFFS, and many others.

- COLLEGE CHEERS
- FOOTBALL GAME
- LOCKER ROOM
- WRESTLING MATCH
- POLITICAL CONVENTION
- INTEGRATION RALLY
- AUDIENCE LAUGH SEQUENCES (8)
- NEW YORK STREET VENDOR
- BLOWTORCH
- GEARS STRIPPING
- SHUTTER BANGING
- FENCING MATCH
- TURKEYS
- HOOT OWL
- CROW
- KENNEL
- CAMEL
- HYENA
- PARROT
- TROPICAL BIRDS
- BABOONS
- CHIMPANZEE
- AUDIO OSCILLATOR, THREE SWEEPS
- JUNGLE DRUM
- VOODOO RITUAL
- METRONOME, THREE TEMPI
- SNARE DRUM FLOURISH
- DRUM ROLL
- CYMBAL CLASH
- WEDDING MARCH — PROCESSIONAL
- WEDDING MARCH — RECESSIONAL
- FUNERAL MARCH
- MUFFLED DRUMS
- "RUFFLES AND FLOURISHES"
- "HAIL TO THE CHIEF"
- MORSE CODE TRANSMISSION
- TELEGRAPH CLICK SOUNDER
- BELLS
- CHIMES TOLLING HOUR
- CARILLON CHRISTMAS CHIMES

volume 10

NOTE: In order to minimize surface noise and to insure the widest possible dynamic range, these sound effects have been recorded at maximum level. To achieve realism, it is important that they be played back at a volume appropriate for each effect.

SIDE ONE

COLLEGE CHEERS — *"Hold that line," "Block that kick"* :39
FOOTBALL GAME — *the excitement, cheers, etc., as a touchdown is made* 1:15
LOCKER ROOM :41
WRESTLING MATCH — *boos, catcalls, Bronx cheers with occasional scattered applause* :58
POLITICAL CONVENTION — *general hullabaloo, demonstrations, etc.* :44
INTEGRATION RALLY — *shouts of "Freedom now," "Jim Crow must go"* :41
AUDIENCE LAUGH SEQUENCES — *eight sequences with varying intensity and character* 1:09
NEW YORK STREET VENDOR :57
BLOWTORCH :38
GEARS STRIPPING :21
SHUTTER BANGING :32
FENCING MATCH :57
TURKEYS :08
HOOT OWL :26
CROW :08
KENNEL :36
CAMEL :08
HYENA :09
PARROT — *says "Hello"* :23
TROPICAL BIRDS :42
BABOONS :17
CHIMPANZEE :16

SIDE TWO

AUDIO OSCILLATOR, THREE SWEEPS — *50 to 200 cycles, pause; 200 to 1,000 cycles, pause; 1,000 cycles to 15,000 cycles, pause. Not to be used for critical audio measurements* 1:27
JUNGLE DRUMS 1:42
VOODOO RITUAL — *recorded by Maya Deren* 1:09
METRONOME, THREE TEMPI — *medium, slow and fast* :27
SNARE DRUM FLOURISH :03
DRUM ROLL — *three times* :07
CYMBAL CLASH :11
WEDDING MARCH, PROCESSIONAL 2:38
WEDDING MARCH, RECESSIONAL 2:39
FUNERAL MARCH — *played on organ* 2:54
MUFFLED DRUMS :18
"RUFFLES AND FLOURISHES" :12
"HAIL TO THE CHIEF" — *this and the previous two effects were recorded during the funeral for President John F. Kennedy* :48
MORSE CODE TRANSMISSION :35
TELEGRAPH CLICK SOUNDER — *of the type used at many older railroad installations* :25
BELLS :24
CHIMES TOLLING HOUR 1:01
CARILLON CHRISTMAS CHIMES 1:06



about this record

CALDOR

AUTHENTIC SOUND EFFECTS are just that, sound effects E ously recorded from life by the expert engineering staff o Records. To properly capture the nuance of each sound, a wide array of equipment was used, all of it modified to our specific requirements. Yet, we did not go out of our way to load the Elektra recording van down with impressive-looking but inefficient gear. Each recorder and microphone was carefully matched to each individual effect, with simplicity and flexibility our guiding principles. At every step of production, extensive quality-control measures have been rigidly enforced to insure a technically perfect recording that encompasses the full range of human hearing. Playback equalizers should be set to the RIAA curve.

some helpful hints in using this record

GOODWILL $1.00

1. Always handle this record by the edges and with extreme care to avoid groove damage.

2. Check to make sure your stylus is in good condition and is free from dust.

3. Carefully wipe the record with a lint-free cloth before and after use. Always keep it in its special dust-proof container inside the record jacket.

4. Each effect is separated by a spiral. To cue the desired effect, place the stylus gently on the spiral just before the proper band. The record can then be cued by letting the pickup arm play to the very beginning of the effect backing up half a revolution and then releasing the record at the proper time. Make sure that your turntable is clean and free from grit or else the sliding of the turntable under the stationary record will cause groove damage. Practice will perfect this technique.

5. Remove the arm carefully at the conclusion of each effect or fade the volume out.

6. It is important that each effect be played back at a volume reasonable for that effect. The actual sound level will, of course, be determined by the size of the room or hall, the type of effect in question, and also whether it is a background or a foreground sound. Your good judgment is your best guide.

IMPORTANT NOTICE! The sound effects contained on this album are the exclusive property of Authentic Sound Effects Inc. and its licensee, The Elektra Corporation. This album may be used without any additional permission or payment for public performance, theatrical presentation, home use, or radio and television broadcasting.

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Effects not otherwise credited were recorded by ELEKTRA's New York engineering crew under the supervision of Michael Scott-Goldbaum.



THE ELEKTRA CORPORATION
51 W. 51 ST., NEW YORK, NEW YORK 10019

RH 88

RH 89

ROBERT HALL



PRODUCTIONS

CAPT. NICKERSON AND THE TUG GASPEE · DROLL YANKEES 4

SIDE ONE ~ THE TUG GASPEE — YOU ARE ON A TUG BOAT IN PROVIDENCE HARBOR AS IT DOCKS A LUMBER SHIP UNDER THE COMMAND OF CAPT. NICKERSON.

SIDE TWO ~ CAPT. NICKERSON — A RECORDING MADE IN THE PILOT HOUSE OF THE TUG AS THE CAPTAIN TOLD OF HIS EXPERIENCES ON THREE AND FOUR MASTED SCHOONERS SAILING THE NEW ENGLAND COAST.

THE PHOTOGRAPHS BELOW ILLUSTRATE THE RECORD, BUT ARE NOT OF THE SAME SHIPS BECAUSE PETER KILHAM WHO DID THE RECORDING ALSO TOOK THE PICTURES, AND HE COULD NOT DO BOTH AT ONCE. THE COLOR PHOTOGRAPH OF THE GASPEE WAS TAKEN BY ALESSANDRO MACONE.

WHILE MAKING THE RECORDINGS PETER WAS THE GUEST OF THE PROVIDENCE STEAMBOAT COMPANY. OWNERS OF THE TUGS, AND THEIR ASSISTANCE TO HIM IN EVERY POSSIBLE WAY NOT ONLY MADE THE VENTURE POSSIBLE, BUT MADE IT A GREAT EXPERIENCE.

THE CREW OF THE GASPEE, SHOWN BELOW, ENTERED INTO THE RECORDING WITH GREAT ENTHUSIASM, AND SEVERAL OF THEM COULD BE THE SUBJECTS OF RECORDINGS THEMSELVES.

JIM WAS A DECKHAND ON FOUR-MASTERS, SOME WRECKED.

BILL WORKED ON OCEAN GOING STEAM TUGS.

CHARLIE HEARD THE WHINE AND THUD OF BULLETS ON HIGH POWERED CRUISERS RACING IN FROM THE THREE MILE LIMIT DURING THE TWENTIES.

IF YOU WANT TO HEAR ANOTHER YARN BY CAPT. NICKERSON SEND FOR "STORIES FOR GENTLEMEN" AN OFF-COLOR RECORD FOR MEN. OUR ADDRESS AND PRICE GIVEN BELOW.



PULLING. "THE BOW LINE TAUGHTENS AS FULL POWER IS APPLIED." SIDE ONE.



CAPT. NICKERSON. "THEY WANT YOU TO DO THIS WITH ONE BOAT, HUH?" SIDE ONE.



BILL DIAS, MATE. DREAMING OF THE OLD DAYS ON OCEAN GOING TUGS.



JIMMY NORRIS, DECK HAND. "HOLD HER AS SHORT AS YOU CAN JIM." SIDE ONE.

ASHLEY ATHERTON, CHIEF ENGINEER, ONE HAND ON THE THROTTLE, ONE ON THE REVERSING GEAR, LISTENS TO THE ENGINE ROOM GONG AS IT CLANGS ONCE ~ "AHEAD."





THE DOCKING PILOT RETURNS TO THE GASPEE AFTER THE SHIP IS SECURED. SIDE ONE.



CHARLIE GRAY, COOK. "MAYBE THAT OLD SLUSH WILL GIVE US A LITTLE SOMETHING TO EAT." SIDE TWO.



CONNIE OAKLAND, RIGHT, OILER ON THE GASPEE, MINSTREL OF THE SEA, SINGER ON SIDE ONE WITH CHARLIE GRAY.

(DOCKING THE COLLIER "BERWINDALE.")



PUSHING. "I HAVE GOT TO TURN THIS AROUND." SIDE ONE.

ADDITIONAL COPIES CAN BE OBTAINED BY SENDING $4.98 PLUS 30¢ POSTAGE TO DROLL YANKEES INC., BOX 2355, PROVIDENCE 6, RHODE ISLAND.



N&W Y6 Compound leaving Waynesboro, Va Side A, Sequence 3

THE SOUNDS OF STEAM RAILROADING

A sound basic to American living for more than one hundred years has faded and disappeared. Few young children today have ever seen a steam locomotive. Yet only a decade ago that marvel of living power was as much a part of daily life as the rising of the sun. The transition has come so quickly that most of us fail to feel this most significant change in our sound pattern. Subconsciously we think the steam engine is still with us. Sometimes we are annoyed at the toneless blatt! of the diesel's horn and the rasping racket of the monster's movement, but nostalgia does not come until we hear again all the myriad haunting sounds of steam as recorded here.

This disc is a memorial to an era that is gone. In that sense it is a sad series of sounds, a mournful requiem. But its playing brings real pleasure to those of us who had thought we would never hear the sound of steam again—the sounds associated with good happenings of the past, times well worth remembering.

One railway stretching across the Virginias into Ohio held to steam longer than the rest. The coal-carrying Norfolk and Western owned modern coal-burning locomotives built in its own shops So even in 1957 the old familiar sounds of steam were heard in Dismal Swamp and in the Piedmont, the Blue Ridge and the Alleghanies.

These recordings made by O. Winston Link along the Norfolk and Western in 1956 and '57, are not merely the noises of whistles and of rushing wheels. They embody *all* the multitude of steam sounds: Locomotives stopping, switching, breathing as they stand—and starting in a great glory of pandemonium. Station noises, brakes, coupler movements. Heavy coal drags conquering mountain grades and strings of varnish speeding into the far night

And there is remarkable change-of-pace in these recordings They range from the crescendo of a huge Mallet blasting off in "simple" to the soft sounds of mountain darkness with a ghost train afar off.

"The Sounds of Steam Railroading" is a collectors' item from the outset. It can never be reproduced.

SIDE A



1. In the far hills a fast freight cries into the night. Its rumble and roll grow louder and louder as it approaches Lithia, Va. Then its whistle blasts a crossing signal and there is massive uproar as its drivers crash by. Then: the steady clicking of car wheels as the merchandise train disappears into the southern hills. Locomotive is a Class Y6 compound articulated, southbound on the N&W Shenandoah Valley Line.



2. Far down in Roanoke Valley there is a faint whistle. Then nearer and nearer, stronger and stronger, the long coal extra climbs toward the summit of the Eastern Continental Divide east of Christiansburg, Virginia. It slams into Montgomery Tunnel, then skids in complaining discord as it approaches the west portal. The engineman gives two recognition toots as the giant Y6 2-8-8-2 clanks past the microphone with 150 empty coal hoppers returning to the Pocahontas field. Their wheels yet click on the rail joints as a passenger train passes downgrade on the near track with a breath-taking rush. It is the Norfolk-bound Cavalier with 13 head-end and passenger cars. As the sequence ends the wheels of the hopper cars still plod toward the mountain top. (Also see large cover photo.)

3. There is a variety, a symphony of seldom-recorded steam switching sounds here: bumps, clanks, screeches, hisses, rumbles, chuffs, pants and groans—each a discord in itself but blended to paint a complete nostalgic picture to the steam addict, the picture of a great locomotive working in a dark wayside yard. In the operation, south-bound time freight First 95 drops and picks up cars at Waynesboro, Virginia, junction point with the Chesapeake and Ohio. Then the locomotive rests, pumps air into the train. In slow climax its great drivers turn as it starts in simple, then changes to compound as it passes the recorder. The sound at its zenith is almost unendurable.
(See photo top left)

NOTE-*All photographs used on this jacket were made on the Norfolk & Western Ry. by O. Winston Link over a period of 3 years. The unusual quality of the night scenes was attained with custom built reflectors and power supply designed to synchronize cameras and flash bulbs over tremendous areas at night while the trains were in action! These recordings were made at the picture locations and in most cases the sequence is illustrated by the same train that provided the sound.*

Credits:

George Thom
Assistance in photography and recording

Ben Dulaney
N&W Ry—Copy

Salem Tamer
Layout and design of cover

O. WINSTON LINK RAILWAY PRODUCTIONS
58 East 34th Street, New York 16, N.Y.

SIDE B



1. Just as he has done for thirty years, "Buck" Stewart, train-caller of the old school, drones the departure from the Roanoke, Virginia station of early evening trains for the west and north. First is Number 3, *The Pocahontas,* which heads west through the coal fields to Cin-cin-nati and Chi-CA-go. Then comes Number 2, which travels up the Shenandoah Valley to Pennsylvania and Noo York. Background train sounds are from the tracks which run under the waiting room of the modern station



2. Over the friendly music of crickets, Number Two announces its arrival at Luray with the low, rich resonance of a full-throated whistle. The distant train is heard. Then the warning gong at the highway crossing sounds until the gate is down. With whistle and bell alive "the New York train" passes the roadway and slows beside the station platform. Any listener who has ever bid goodbyes at a rural station will recall the once-familiar sounds of the train halting, waiting and leaving—will hear again the sad, echoing cadence as it fades into the gloom.



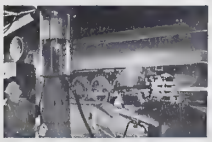
3. The crossing gate bell proclaims the arrival of a merchandise freight in Luray on a summer evening. He whistles, slows down for his portrait, whistles again as he picks up slack and hurries on southward. All the good remembered sounds of a passing steam train are here.



4. This short sequence accents speed: the quick thrill of the coming and going of a passenger express as it passes the same spot on the Alleghany grade over which the coal train in sequence 2, Side "A" took so long. The *Pocahontas,* roaring in and out of Montgomery Tunnel, is on its way over the mountain to the Ohio Valley, and no doubt about it.



5. A barking dog is silenced as a rushing merchandise freight speeds north through Vesuvius, Virginia with goods for New York and New England.



6. It is a quiet summer night in Vesuvius as children and dogs play, grown-ups idly talk amid country sounds. The night passenger train stops at a nearby signal until a freight is in the clear beyond. Then, its chime whistle moaning the traditional two long, one short, one loooong crossing blow, the K2 engine takes off into the night. A great glowing whistle blast as it passes the listener is the stirring climax of this enduring record. It closes with a signal from a distant freight and a soft obligato of crickets.

O. Winston Link © 1957

Sound Effects No.16
"DISASTERS"

BBC records & tapes
MONO/STEREO
BBC 22295

Side 1 **FIRE & EARTH**

Band 1	1. Heavy Fire Crackle	30"
	2. Fire (hoses playing)	45"
	3. Raging Inferno (falling masonry)	50"
	4. Ignition and Fire	17"
	5. General Purpose Rumble/Roar	35"
	6. Active Volcano (close perspective)	48"
	7. Erupting Volcano (mid-distant)	47"
	8. Erupting Volcano with Lava Whooshes	22"
	9. Rumble and Earth Crack	25"
	10. Earth Crack	11"
	11. Earth Shift	15"•
	12. Collapsing Roof/Wall	17"•
	13. Crash of Bricks	7"•
	14. Wood Crushed	11"•
	15. Falling Tree	11"•
	16. Shattering Glass	13"•

AIR & WATER

Band 2	1. Hurricane/Tornado	1'00"
	2. Ice Melting into Flood	48"•
	3. Tropical Storm	1'17"
	4. Thunderclap	24"
	5. Lightning Strike	3"•
	6. Torrential Rain	46"
	7. Flood Tide	50"
	8. Breached Dam	37"
	9. Flood Water Rising (interior)	41"

INDUSTRIAL/DOMESTIC

Band 3	1. Explosion (close)	6"•
	2. Explosion (distant)	6"•
	3. Explosion (liquid)	12"•
	4. Explosion (metal)	14"•
	5. Explosion (gas)	15"•
	6. Collapsing Mine Shaft	28"
	7. Falling Metalwork	18"
	8. Radioactive Burn	28"
	9. Chemical Leak	21"
	10. Escaping Gas	30"•
	11. Boiling Liquid	22"•
	12. Electric Shock	3"•

Side 2 **TRANSPORT**

Band 1	1. Storm at Sea Atmosphere (drowning)	1'02"
	2. Ship Going Aground	39"
	3. Plane Crash—Jet Exterior	36"•
	4. Plane Crash—Jet Interior	36"•
	5. Plane Crash—Piston Engine	12"•
	6. Train Crash	34"
	7. Road Accident—Vehicle strikes Pedestrian	29"
	8. Car Approach, Skid and Crash	19"•
	9. Car Approach and Crash	7"•
	10. Car Skid and Crash	8"•
	11. Brake/Metal Squeal	8"•
	12. Shattered Windscreen	4"•

ANIMAL

Band 2	1. Swarming Insects	47"
	2. Animal Stampede (grass)	51"
	3. Animal Stampede (broken surface)	53"

HUMAN

Band 3	1. Restless Crowd—growing anger	46"
	2. Riot	1'22"
	3. Fighting (no weapons)	38"•
	4. Stomach Punch—vocal reaction	1"•
	5. Stomach Punch	1"•
	6. Body Fall	2"•
	7. Furniture Crash	3"•
	8. Rifle Shots	9"•
	9. Machine Gun Fire—single burst	5"•
	10. Machine Gun Fire—several bursts	26"•
	11. Crowd Panic	1'05"
	12. Massacre	38"
	13. Reprisal Air Strike	1'57"

*DENOTES MONAURAL

RESTRICTION:— These recordings are for amateur use only. BBC Records should be credited in your programme or captions. For professional use, contact BBC Records, London, W1A 1AA.

Produced by Derek Goom

Sleeve design & illustration by Andrew Prewett

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Distributed by Gemcom Inc., P.O. Box 5087, FDR Station, New York, NY 10022

The effects on this recording are of those disasters that place the physical person at risk—the events which, all too often, provide the front-page story in our newspapers. Often occurring unpredictably, they are, even with due precaution, usually irresistible.

Most of the pieces in this collection are drawn from the inexhaustible BBC Sound Effects Library, but many have been montaged in stereo to provide the amateur film-maker or drama group with a repertoire to fit most contemporary disaster situations. To aid selection, they are divided into six main source groups, and the imaginative FX operator will be easily able to build additional sounds by simply copying on tape and mixing therefrom. Similarly, where a sound is too short for your requirements, it can be copied a few times and the tape joined up.

In realising this project, I would especially like to thank Studio Manager, Roger Charlton, who mixed the effects most reverently throughout, and Dick Mills of the Radiophonic Workshop, who, amongst other things, created the "Swarming Insects" (Side 2, Band 2) that have already had millions of trembling "Dr. Who" viewers itching in their armchairs!

May YOUR production spring equally to life!

Derek Goom

Side 1

1. March Marshal (Stereofect) ..... :16
2. March Nationalistic (Stereofect) ..... :21
3. Dramatic Bridge 1:04
4. Dramatic Bridge Short Version ..... :10
5. Latin Rhythm Track 1:16
6. Light Traffic 1.18
7. Teletype BKG with People ..... :45
8. Bus Sequence
   (Bus arrives, stops, opens doors, people enter, doors close, people pay, bus moves off) ..... :35
9. Bus starts, Doors Shut, Bus Departs ..... :24
10. Bus Arrives, Doors Open, People Depart, Bus Leaves ..... :22
11. Bus in Traffic ..... :35
12. Construction Site 1 00
13. Motorbike, Start, Leave, Return, stop ..... :38
14. City Presence 48
15. Motor Scooter 13
16. Motorcycle Cross Country Race ..... :55
17. Turnpike Traffic 30
18. Motorcycle Start & Leave 16
19. Motorcycle Approach & Stop 09
20. Truck Sequence:
    (Truck stops at traffic light, idles, light changes, truck leaves) ..... :32
21. Trucks on Highway ..... :37
22. Pumping Gas ..... :33
23. Truck Start & Leave ..... :32
24. Dump Truck ..... :57

CREDITS

Produced by Robert W. Schachner
Sound Effects, World Music Service

SFX SOUNDEFFECTS

STEREOFECTS

The STEREOFECT concept is exclusive on Gateway's SFX Sound Effects Library. It adds another dimension to the use of Sound Effects.

In addition to volume and tone quality, sound has movement. Gateway's SFX Library provides the producer with the movement, where applicable; i.e., vehicles moving left to right or right to left.

If the STEREOFECT is to be used properly, a stereo phonograph is necessary. Then movement will take place between the two channels and the effect will automatically move in the direction indicated. If the effect is to be stationary, then use a monaural phonograph (or mono mode on stereo equipment) for playback.

Gateway Records' SFX Sound Effects have been collected from every corner of the globe by World Music Service. Great care has been taken to capture an authentic sound, but not at the risk of presenting an effect that does not "work". Our engineers have carefully edited each effect to provide you with a sound that will "sound" to the ear like the real thing.

Gateway Records' SFX Library is the most complete sound effects library ever to have been assembled on record (tape copies are available by special order). World Music Service Agents located in many countries around the world are continuously updating the W.M.S. Master Catalogue with new recordings. Additional volumes will be released on a regular schedule.

Each volume of the Gateway SFX Library has the exclusive "Soundex" to aid in the selection of the appropriate volumes of interest. The "Soundex" is in addition to the detailed indexing on the back of each album listing all the effects and their duration.

Isolated sounds are often taken for other sounds when placed in a different context; i.e., bacon frying may sound like a wood fire in the right context. Therefore, when selecting a sound, keep in mind the context in which it will be used.

Side 2

1. Space Music Rapid Tempo (Stereofect) .. 1:15
2. Space Bridge (Stereofect) 1:15
3. Music From India 1:30
4. Switching Bands on CB Radio 1:00
5. Switching Noise (Dial Turning) ..... :17
6. Mike Clicking In & Out ..... :12
7. Switching Bands on CB Radio Faster .... :30
8. Broadcast Coming In and Fading Out ..... :07
9. CB Radio Static ..... :14
10. Office BKG with Computers ..... :40
11. IBM Sorter 40
12. Computer BKG 30
13. Electronic Counter 44
14. Electric Pencil Sharpener 39
15. Travel Alarm Clock Sequence 31
    (Clock Wound, Alarm Goes Off, Case is Closed)
16. Oscillator Frequency Sweeps 45
17. Wood Block Rhythms 45
18. Guitar Effects 45
19. Geisha Singing & Playing 1 10
20. Gagaku
    (Japanese Flute Music) ..... :40
21. Telephone Effects Montage
    (Touchtones, Relays Clicking, Rings Dialing, etc) 1 15

CREDITS

Editing and Stereofects,
Vantage Records and Recording Co
Cover Design, Jim Nuti

Product of
Gillette-Madison Co.
P.O. Box 134 • Gillette, N.J. 07933
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Producers Guide
VOLUME 2/GSLP-4602

GSLP-4602
Gateway Recordings
World Music Service

REEL SIZE AND TIME CHART

REEL SIZE	½ mil		1 mil		1½ mil	
7½ ips						
	Ft.	Min.	Ft.	Min.	Ft.	Min.
5	1200	30	900	22	600	15
7	2400	60	1800	45	1200	30
10½	4800	120	3600	90	2500	60
15 ips						
	Ft.	Min	Ft.	Min.	Ft.	Min.
5	—	—	—	—	—	—
7	2400	30	1800	21	1200	15
10½	4800	60	3600	45	2500	30
3¾ ips						
	Ft	Min	Ft	Min.	Ft.	Min.
5	1200	60	900	45	600	30
7	2400	120	1800	90	1200	60
10	4800	240	2500	120	3600	180

CASSETTES

	SIDE 1 TIME	SIDE 2 TIME	TOTAL TIME	FOOTAGE
C-15	7½ mins	7½ mins	15 mins	71
C-30	15 mins	15 mins	30 mins	141
C-60	30 mins	30 mins	60 mins	282
C-90	45 mins	45 mins	90 mins	422

USING SOUND EFFECTS

SOME TIPS FROM THE PROFESSIONALS

(on Audio/Visual Production)

Here are some tips on the use and mixing of Sound Effects and music in an audio visual production. Sound Effects are a vital part of any audio visual presentat on Many precise and complex creative decisions must be made in order to ensure a professional and "slick" production.

Unrecognizable Effects

Can you think of a sound effect that immediately identifies a swinging pendulum? The narrator and script must help establish those effects that are too difficult to recognize by themselves. Of course, if pictures are being used, the task is much simpler.

Only When Necessary

Be sure a specific effect is necessary before you use it. For example, do you need the chirping of a Herron when the chirping of a common bird will suffice. A generic sound effect is less difficult to obtain (and a lot less expensive) than a rather, specific sound.

Pre-Mixed Effects

Sometimes it is necessary to pre-mix effects. This can be very time consuming and costly, but it adds to the quality of the production. Take, for example, a 19th Century Naval Battle in the middle of a hurricane. The effect would need creaking ships, cannon fire, wind, rain, and explosions. These effects would be "mixed" together to create the pre-mixed effect. The new "product" would then be inserted in the appropriate place as **one** effect

Mixing Levels (SFX)

A proper mix is sensitive business. An effect serving as background to voices, maybe mixed too low and would be ind stingu shable or sound like a defect in the recor ding. On the other hand, an effect mixed too high can interfere with the spoken word. Some effects can be come so disturbing that they draw the listener's attention away from the information be ng transm tted. Practice will help and an objective opinion from someone out side the control room is always a good idea

Music

The creative decisions you make concerning music will have an effect on the esthetic value and final cost of your program. Can you imagine a troop of Italian soldiers singing a Japanese War song? A Jazz background to early English historical sequences? Music can set the tone and mood of your program. Don't allow the music to distract from that mood or from the information you are communicating

Mixing Levels (Music)

Just as mixing applies to sound effects, it applies to music. You must obtain the proper balance of music and voice. The music volume can be too high or too low and in both cases, it will distract from the rest of the program. Creative placement of music is another sensitive process. Will music be used only at the beginning or end of your program or will it be used extensively throughout the entire program? How many different selections will you use? Music placement and selection must be planned with full consideration to the entire program

Editing

The length of your music selections can be edited down or extended to fit the program. Of course, if the editing becomes extra ordinarily complex, it will add considerably to the time involved in producing the program (See Volume V - GSLP 4606 - Editing)

CRC

SOUND EFFECTS

VOL. 2

SIDE ONE

1. Foghorn :23
2. Caliope :30
3. Car passes, shifts :22
4. Buoy bell :23
5. Steam locomotive leaves :30
6. Train passing :31
7. Cash register-coins :07
8. Newsroom background 1:50
9. Car crash :10
10. Jalopy starts, pulls away :14
11. Farm tractor starts, pulls away :18
12. Open pop bottle & pour :15
13. Telephone rings :15
14. Door open & close :05
15. Dragster :10
16. Motorcycle :54
17. Cocktail party :53
18. Bus pulls away :16
19. Vacuum cleaner :40
20. Pour water into glass :05
21. Push-type lawnmower :37
22. Telephone dial & busy signal :20
23. Door buzzer :05
24. Stock exchange :54

SIDE TWO

1. Door chimes :08
2. Keys in lock :06
3. Screen door, open/close :08
4. Rain in city :46
5. Blizzard :59
6. Bull frog :17
7. Cat screams :22
8. Crowd roar :11
9. Police whistle :08
10. Church bells :14
11. Yule bells :23
12. Mission bells :37
13. Cork pop :02
14. Creaking ship :36
15. Ticker tape :26
16. Orchestra tuning up :30
17. Small plane taxiis :40
18. Frying food :40
19. Sleigh bells :22
20. Cable car (S.F.) 1:27
21. Swimming & diving :42
22. Bugler's charge :15
23. Hunting horn :11
24. Elephants :20

Playable on Both Stereo and Mono Equipment

F347

HOME MOVIE SOUND EFFECTS

AUDIO FIDELITY STEREODISC
DFS 7018

SOUND AND BACKGROUND MUSIC SYNCHRONIZING TECHNIQUES

Assuming that you have a film approximately 20 minutes long and for example, it is a favorite sequence you yourself filmed at the bullfights, use "La Virgen de la Macarena" (AF 1801—side 1, band 1) for the opening of the movie. This authentic bullfight music recording can be played continually during the movie as a low level background accompaniment. For a dramatically heightened sense of realism a taped copy of the bullfight crowd "ole" effect can be synchronized with the music and timed to coincide with exciting action in the arena.

Appropriate music and sound effects can generate suspense, excitement, mood and lend a dynamic dimension of you-are-there realism to home movies, and add immeasurably to the enjoyment of the viewer.

SIDE A:

1. JET TAKING OFF—How often—after seeing papa, mama, sister, brother or some more distant relative or friend off on a jet plane—have you wished you had something to capture in sound all the excitement engendered by the visual elements? Well, you need wish no longer. For here's something in jet sound that will do full justice to the fastest, loudest, swiftest and most memorable departure by that member of the family, friend or even your sworn enemy.

2. RACING CARS (Stars and Racing)—Your home movie library may not include any sequences of this thrilling and often hair-raising sport, but if it does, you're in. And if it doesn't you might like to use it in a satirical way: For example, for junior taking off on his kiddie car or tricycle; for sister making one of her early ventures on that two-wheel bike with training wheels; for father as he leaves the house in the early morning to catch the commuter's special; or for mother as she takes off on the super market shopping course.

3. BASEBALL CROWD—Whether you happen to have a few sequences of the Yankees or the Mets doesn't really matter. Here are some exciting sounds that capture the unique goings on at a baseball game. If you have nothing on file like the Yankees or Mets, perhaps you've got son's heroic efforts on the neighborhood sandlot. And lacking even this, you may be able to improvise by dubbing it in for some other episode on film.

4. HANDBALL GAME—The sounds of two persons playing handball is inimitable. Every echo—from the slap of the ball on bare hands to the bounce off the backboard—is as sharp to the ear as the visual picture would be to the eye. If you happen never to have filmed a handball game, try it and then use this sound sequence as backing for it.

5. BASKETBALL DRIBBLING—Chances are you're a push-over for basketball games—professional or amateur. If you are, and also happen to have some movie film sequences of a game, here's some splendid sound with which to dramatize this fast-moving sport.

6. TRAY OF DISHES CRASHING—If you've ever managed to catch your wife in an argument, here's some suggestive action in sound. You may find this difficult to use in just any film sequence, but if you do use it, you couldn't ask for better sound fidelity.

7. THUNDER AND RAIN—No movie maker with home equipment and amateur ability is apt to succeed in getting such accurate films as to show raindrops falling. But dark skies and wet streets will suffice to create the impression. Add this sequence of thunder and rain, and you have a realistic scene suitable for almost any situation.

8. RAIN ON PAVEMENT, DISTANT TRAFFIC—Here is a perfect accompaniment for that first day's visit to the city you were told always enjoys fair weather. Or, if you prefer, you can use this to point up the beauties of a woodland setting by way of satire, drawing attention to the contrast. If you have a "who-dunnit," like a London murder mystery or something similar, the sound will prove perfect.

9. & 10. HORSE RACE START AND FINISH—Here the sounds speak for themselves. This sequence, tense with the cheering of the crowd, the horses' hoofbeats and other attendant sounds, packs every bit of wallop except the excitement of a pay-off for a daily double.

11. BABBLING BROOK—This is an ideal mood painter for that summer picnic you might have taken the family on, or for any vernal setting that boasts a brook. If it isn't exactly perfect for the film sequence you've got, try mixing the sound with your own commentary.

12. LARGE CROWD APPLAUSE—You can use this for just about anything, from sister socking brother, or from your worst enemy slipping on a banana peel to a fitting accompaniment for a parading astronaut.

13. BULLFIGHT CROWD—Since this was recorded at an actual bullfight, we suggest you reserve this for only special use. The sequence contains crowd cries of *ole*, as well as crowds registering their disapproval of action in the bull ring by whistling and catcalls. If worst comes to worst and you have nothing else, you can always dub it in as accompaniment for a scene showing your mother-in-law or wife carrying a tray of china into the dining or living room.

14. PUBLIC FIREWORKS DISPLAY—Lacking a sequence of a fireworks show, you may have to use this for your son playing with his chemicals, for mother lighting daughter's birthday cake, or for father putting a match to his cigar. Remember that when you can't use the sound realistically, poking fun is just as good, if not better.

15. FIRECRACKERS—This is even better than the preceding sequence for chemical sets, birthday cakes and lighting cigars. It's also usable for festive occasions when you want to suggest firecrackers to heighten the merriment of the prevailing mood. In such a case you might want to mix the sound with your own commentary.

16. "BOINGS"—This is good for all kinds of "twangy" activities—including someone tying up a package, a horseman pulling the reins, a male member of the family tightening his tie, etc. You might even try it for mood effect when people register surprise by opening their eyes wide.

17. CAROUSEL BAND ORGAN—BARBARA POLKA—When the kids visit the park or are at the height of the birthday celebration, this is perfect for the mood. Of course, it's even more ideal if you have shots of the little ones whirling around on a carousel charger or having fun at the fair grounds or amusement park.

18. CALLIOPE—There's nothing like an authentic old steam calliope to lend realism to scenes taken at a circus, country fair, at the park carousel or anywhere that a typical American carnival spirit prevails. Turn it up full, and add your own commentary.

19. MUSIC BOX ARIA—If you have a singer at home, or if you film one outside the house, here's an appropriate accompaniment. Or perhaps if you've been lucky enough to catch a sequence of someone yelling in anger, this would be perfect by way of sardonic commentary. When it doesn't specifically fit some film sequence, it's fine for background.

20. SHOVELING SNOW—You're almost certain to have this in your film library. And if you haven't, chances are that you'll be tempted to get it this coming winter when weather conditions permit.

21. WALKING IN SNOW—In this sequence the "crunch, crunch" of footsteps breaking the crust of the snow are unmistakable. Here's ideal backing for those winter scenes taken with the family in the country or showing ski centers at the height of winter activity.

SIDE B:

1. BABY CRYING—You're certain to have a film sequence of someone in the family at a tender age. And if not, try it for your or someone else's pet. Here's a sure-fire stock item that can be used in many ways.

2. BABY SNEEZING, LAUGHING, PLAYING—This, too, is perfect for those shots of the little tyke. If you haven't any shots of a tyke, perhaps you've got some of a tycoon. It'll work well, if you just add a few of your own comments.

3. SEA GULLS, STATEN ISLAND FERRY—This is great for shots of ships, fishing boats, almost anything marine. If you can't use it full, try it for background effect.

4. TROPICAL BIRDS—For that cruise you took, for the sequences at the beach, for shots of birds in flight this is ideal. It's just the right material for your family travelogue.

5. SEA LIONS—Here's some convincing sound for that sequence you filmed at the zoo. Or, if you've ever shot crowds on Times Square or in the main street of your home town on New Year's Eve, try it for size.

6. DUCKS AND GEESE. This, also, is excellent for a zoo sequence, providing you've got a few of the creatures in your film. If not, try to use it in a humorous way.

7. PIGEONS—The same goes for this, which is fine for park sequences, especially as background sound.

8. PUPPIES IN PET SHOP—The real thing is the best visual sequence with which to use this sound. If you've been lucky enough to catch a group of puppies in the street or in someone's house, it will do splendidly.

9. CATS AND KITTENS, ANIMAL POUND—Here again, if you haven't got the real thing, this is probably best used for editorial comment. You might have a shot of Fido and, while commenting on his or her habits, make some reference to the cat and dog pound.

10. PUPPY CRYING—This should be easy to match up against that cuddly creature you have or once had in the house. If junior has a stuffed one, it will do almost as well.

11. CRICKETS (Outdoors)—This is an effective background for country scenes, especially in the late afternoon or at night. It's also good for night scenes taken indoors but with the windows open. Lends an atmosphere of mystery to the mood.

12. BEEHIVE—This is good for beehives or for crowd scenes in urban areas. Anything you have which is marked by lots of activity could be suitably dramatized by this sequence.

13. MULE TEAM—You may have to use this only for a team of horses, mules or other work animals on the job, unless you're lucky enough in getting a male member of the family in the act of lifting some heavy load, like a packing box, a suitcase or a piece of furniture.

14. DOOR CLOSING, OPENING, SLAMMING—This hard-to-find sequence of sound will do much to bring some emotion into those scenes of members of the family or friends coming and going in the house or wherever the locale may be.

15. DOOR CHIME—We mentioned this in the introduction to these notes. It's the perfect opener, of course, for that sequence of that certain party coming through the front door.

16. NEW YORK CITY TRAFFIC SOUNDS WITH POLICE CAR—We suggest that you use this only for those scenes in the big city. It's better for American cities than for European or others, since the police car is typed.

17. CUCKOO CLOCK—If you've got any shots of such a clock, this is perfect, of course. If you haven't you might try to use it in a humorous vein, perhaps as commentary on some amusing character.

18. MODEL T FORD—You'll have a really tough time finding the real thing to film, unless you visit an antique car fair. But you might try using this to accompany the new car sequences you've got. It'll sound very impressive.

19. SURF—The sound here is very effective, and will serve as a fine accompaniment for anything you have in the way of ocean shots (excepting those on a quiet sea, sailing, fishing, etc.).

20. OCEAN LINER WHISTLE BLASTS—This will give you just as much nostalgia as the sound of that champagne that bubbled when you visited the ship and saw those people off. It's great for any liner of respectable size.

21. POP BOTTLE OPENING AND POURING—This may not be just right for accompaniment to a New Year's celebration, but it's good with any film sequences that suggest thirsty people. And chances are that you've got a few scenes showing junior getting out a bottle of pop and enjoying same.

Suggested Audio Fidelity records for background music:

AFLP 1801—BRAVE BULLS—for bullfight sequences.
AFLP 1919—JOHNNY PULEO AND HIS HARMONICA GANG, WESTERN SONGS—for out west travel film.
AFLP 1962—BEST OF THE DUKES OF DIXIELAND—for New Orleans sequences or any gay party sequence.
AFLP 1816—FIESTA EN MEXICO—for any Mexican travel sequences.

Write to Audio Fidelity for their catalogue for Hawaiian, Middle Eastern, French, Italian, also military marches, bagpipes, calliope, etc., sequences.

We welcome your suggestions as to any sound effects you would like to see recorded by Audio Fidelity.

TECHNICAL DATA (RIAA)

Total Frequency Range Stereophonic Recording

This High Fidelity Stereophonic Recording was produced featuring the Frey Stereophonic Curtain of Sound® technique.

When heard on a balanced playback system, the elements or musicians on the recording will be reproduced in the exact locations, directionally, as at the original performance. This original, positive technique to produce a pure, true stereophonic effect so that the instrument or elements of the recording are perfectly relocated as to direction of sound is an Audio Fidelity development and is true stereophonic reproduction.

This recording was made on an Ampex 350 with special electronic circuitry, using Telefunken, RCA, and Electrovoice microphones. The masters were cut with an automatic Scully Record Lathe mounting a Westrex 45-45 cutter with special feedback electronic circuitry driven by custom 200 watt amplifiers.

Precision mastering was done so as to achieve maximum stylus velocity consistent with minimum distortion, resulting in the ultimate in channel separation and realizing the greatest possible signal-to-noise ratio.

While the total frequency range of 16 cps to 25,000 cps on this record may not be within the range of ordinary human hearing, nevertheless inspection of the grooves with a microscope will show the etchings of the upper dynamic frequencies. It is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "Studies in HIGH FIDELITY STEREOPHONIC sound" we have gone to these extreme electronic lengths.

Although any 33⅓ RPM stereophonic record playback equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recording may be enjoyed to its utmost.

Low Frequency Limit	16 CPS
High Frequency Limit	25,000 CPS
Crossover	500 CPS
Rolloff	13.75 DB at 10 KC

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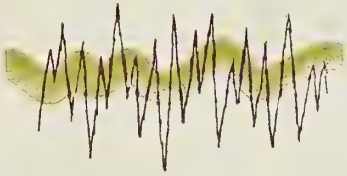
PANORAMIC **STEREO** PANORAMIC

SMP-7-ST

AUTHENTIC

SOUND EFFECTS SAMPLER

A SOUND DEMONSTRATION ALBUM



ESPECIALLY SELECTED FROM ELEKTRA'S COMPREHENSIVE LIBRARY OF THE MOST SOUGHT AFTER SOUND EFFECTS.
BRILLIANTLY RECORDED!

IDEAL FOR THEATRE GROUPS, HOME-MOVIE ENTHUSIASTS, RADIO AND TV STATIONS, SLIDE SHOWS, INDUSTRIAL PRESENTATIONS, PARTIES, SOUND BUFFS, and many others.

A PERFECT TEST FOR ANY HIGH-FIDELITY SYSTEM

- MACHINE GUNS
- TELEPHONE RINGS FIVE TIMES
- PLATE GLASS SMASHING
- PING-PONG
- FIRE ENGINE PASSES WITH BELL CLANGING
- STEAM LOCOMOTIVE
- JET FIGHTER FLYBY
- BACON FRYING
- ETHEREAL SPACE SOUNDS
- PILE DRIVER
- NIAGARA FALLS
- IBM ELECTRIC TYPEWRITER
- NEWS PRESSES, HIGH SPEED
- HACKSAW
- PRIZE FIGHT, LARGE ARENA
- CAR SKID AND CRASH
- POP BOTTLE SEQUENCE
- STEAMSHIP BLAST
- SURF
- CRICKET BACKGROUND
- PINBALL MACHINE
- BOWLING SEQUENCE
- SHOOTING GALLERY
- DENTIST'S DRILL
- TEA KETTLE SEQUENCE
- GRANDFATHER CLOCK STRIKES TWELVE
- TROLLEY CAR
- GONG, SEVEN STROKES
- CAROUSEL
- STAGE COACH PASSES
- TIRE PUMP
- COAL TRUCK UNLOADING

SOUND EFFECTS SAMPLER

NOTE: In order to minimize surface noise and to insure the widest possible dynamic range, these sound effects have been recorded at maximum level. To achieve realism, it is important that they be played back at a volume appropriate for each effect.

SIDE ONE

MACHINE GUNS *:40*

TELEPHONE RINGS FIVE TIMES *:29*

PLATE GLASS SMASHING *:02*

PING-PONG *:29*

FIRE ENGINE PASSES WITH BELL CLANGING *:21*

STEAM LOCOMOTIVE — *hiss of steam, chugging start, leaves station, fades (recorded by O. Winston Link, used by permission) 1:07*

JET FIGHTER FLYBY *:10*

BACON FRYING *:39*

ETHEREAL SPACE SOUNDS — *(created and recorded by MP-TV Services Inc.)* *:55*

PILE DRIVER *:29*

NIAGARA FALLS *:35*

IBM ELECTRIC TYPEWRITER — *rapid typing; features those sounds peculiar to electric machines such as rapid spacing and carriage return 1:07*

NEWS PRESSES, HIGH SPEED — *(recorded at N.Y. Daily News)* *:47*

HACKSAW *:18*

PRIZE FIGHT, LARGE ARENA — *the warning buzzer, the bell, the wild cries of the crowd, the final bell 1:36*

SIDE TWO

CAR SKID AND CRASH *:16*

POP BOTTLE SEQUENCE — *ice is placed in glass, pop bottle is opened, liquid pours and fizzes. Play back at low volume :47*

STEAMSHIP BLAST — *(recorded by Hal Johnson)* *:12*

SURF — *can be used as either heavy or light surf effect, depending on amplifier volume setting (recorded by Hal Johnson) 1:02*

CRICKET BACKGROUND *:33*

PINBALL MACHINE *:41*

BOWLING SEQUENCE — *ball rolls down alley, hits pins. Second ball follows to pick up spare (recorded at Squire Bowling Center, Great Neck, Long Island) :17*

SHOOTING GALLERY — *(recorded at Bobsled Shooting Gallery, Coney Island)* *:21*

DENTIST'S DRILL — *also features sound of water running in background* *:35*

TEA KETTLE SEQUENCE — *whistle builds and fades* *:56*

GRANDFATHER CLOCK STRIKES TWELVE *:22*

TROLLEY CAR — *rider's perspective* *:45*

GONG, SEVEN STROKES *:29*

CAROUSEL *:37*

STAGE COACH PASSES *:16*

TIRE PUMP *:33*

COAL TRUCK UNLOADING *:50*

THE ELEKTRA CORPORATION
116 W. 14th St. New York, N. Y.

about this record

AUTHENTIC SOUND EFFECTS are just that, sound effects meticulously recorded from life by the expert engineering staff of Elektra Records. To properly capture the nuance of each sound, a wide array of equipment was used, all of it modified to our specific requirements. Yet, we did not go out of our way to load the Elektra recording van down with impressive-looking but inefficient gear. Each recorder and microphone was carefully matched to each individual effect, with simplicity and flexibility our guiding principles. At every step of production, extensive quality-control measures have been rigidly enforced to insure a technically perfect recording that encompasses the full range of human hearing. Playback equalizers should be set to the RIAA curve.

some helpful hints in using this record

1. Always handle this record by the edges and with extreme care to avoid groove damage.

2. Check to make sure your stylus is in good condition and is free from dust.

3. Carefully wipe the record with a lint-free cloth before and after use. Always keep it in its special dust-proof container inside the record jacket.

4. Each effect is separated by a spiral. To cue the desired effect, place the stylus gently on the spiral just before the proper band. The record can then be cued by letting the pickup arm play to the very beginning of the effect backing up half a revolution and then releasing the record at the proper time. Make sure that your turntable is clean and free from grit or else the sliding of the turntable under the stationary record will cause groove damage. Practice will perfect this technique.

5. Remove the arm carefully at the conclusion of each effect or fade the volume out.

6. It is important that each effect be played back at a volume reasonable for that effect. The actual sound level will, of course, be determined by the size of the room or hall, the type of effect in question, and also whether it is a background or a foreground sound. Your good judgment is your best guide.

IMPORTANT NOTICE! The sound effects contained on this album are the exclusive property of Authentic Sound Effects Inc. and its licensee, The Elektra Corporation. This album may be used without any additional permission or payment for public performance, theatrical presentation, home use, or radio and television broadcasting.

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Effects not otherwise credited were recorded by ELEKTRA's New York engineering crew under the supervision of Michael Scott-Goldbaum, assisted by Gayle Charette, John Gibbs, Barbara Weber, Steve Safion. The recording was done exclusively on specially modified Ampex tape equipment using Shoeps microphones exclusively.



complete sound effects catalog enclosed

SOUND EFFECTS: VOL. 9

AUDIO FIDELITY RECORDS DFS 7046 – STEREO
Playable on stereo and mono phonographs.

Sound can be a genuinely exciting experience if it is heard under the proper conditions and circumstances. Most sounds, of course are rarely heard in isolated form. They are generally heard along with all sorts of interferences, the result being that they are either diffused or distorted or both. And yet every sound has its own story to tell. Heard in pure form, without dilution by other sounds, every sound, whether it happens to be a nuclear explosion or the squeak of a mouse, can conjure up an image of its own.

When was the last time you *felt* a sound? Probably when that fire engine passed as you were going to work, or when the neighbor's baby awakened you on a Sunday morning hours before dawn, or when the subway screeched as it rounded a curve. But actually, most every sound, especially when it is heard in isolated form, *is* felt, if most times only unconsciously.

And sound can have height and depth, breadth and thinness. It can be soft or loud, superficial or penetrating, prolonged or brief in duration, sudden or anticipated. Whichever it may be, when you hear it as you do in this recording, captured in its purest form, sound does indeed become an exciting and meaningful auditory experience.

Then, too, sound brings all kinds of associations. A train whistle can bring back childhood days when you took the sleeper to summer camp and sat up half the night giggling with friends. A door slamming may recall the first time you ran away from home and got no further than the candy store around the corner. Water running in a bathtub could recreate those dreaded Saturday nights when the very thought of a bath was like facing torture. Hearing an audience's applause at a theater might, by inversion, remind you of the time you played a role in a school play and forgot your lines, plunging the auditorium into deadly silence. Listening to the purr of an air conditioner could bring back nights of suffering endured in the course of a summer heat wave.

In the old days radio sound men were forced to resort to a "bag of tricks" in order to produce certain sounds. There was tin for creating an effect of thunder, cellophane for suggesting eggs frying in a pan; a small door on rusting hinges that sounded like a regular sized door; a series of loose blocks to give the impression of marching feet; suction cups to simulate horses hoofs; a wind machine to reproduce the sound of a storm; mimicry or elaborate devices to suggest the sound of an animal.

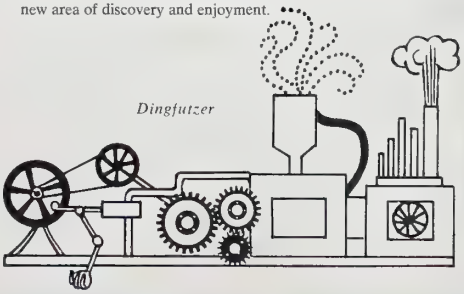
But times have changed. Today, through the magic of high fidelity amplification, sounds can be captured *naturally* and many subtleties of sound can be fathomed that once were out of range.

None of the sounds you will hear in this album are artificial or contrived. Armed with a portable, battery powered tape recorder which enabled him to get close to many sounds that would not otherwise have been accessible, engineer William Hamilton, set out to compile a collection of *actual* sounds that would not only be of service to sound men and audio buffs, but of interest to most anyone with ears. He has succeeded admirably in producing an album which is not only first rate as a "sound effects" recording, but entertaining as well.

Hamilton recorded most of these sounds on the streets of New York City, in rural Woodstock, New York, and in his own apartment building. And he recorded them not with the cold ear of a technician, but with a genuine feeling for the mood and the story they convey. *City Park – Softball, Building Sight – Noon,* and *Wedding Convoy* (not suitable, incidentally for use as a traffic jam – the cars, listen carefully, are moving), are small scenarios. In *Country Road: Car 1, Walking In Leaves* (those are children's footsteps), *Tree Frogs, Running On Stubble, Walking On Stubble, Dragging Power Motor, Mountain Stream: 1, Wooden Cart,* and *Country Road: Car 2,* you not only hear the country, you can fairly *smell* it! Moreover, there is much humor in this album – sounds can be very funny. Listen to *Horse Eating Oats, Bull Frogs, Playground – Children At Sprinkler* (recorded, "Jingle Bells" notwithstanding, in July). There are astonishingly well recorded sounds of machines included in this album as well; e.g., (phonograph record) *Packaging Machine: Collator, Dingfutzer, Electrocardiograph, Elevator Control System: 1,* (phonograph record) *Packaging Machine: Shrink-Wrapper, Elevator Interior,* and an abridged version of the full cycle of a washing machine: *Washing Machine: Start, Fill, Wash* and *Washing Machine: Rinse, Spin, Stop.* Hamilton also captured a number of novel miscellaneous sounds with brilliant fidelity. *Sweeping Broken Glass, Nailing Roof Planks, Subway Train Interior, Child's Wagon, Old Cash Register, Elevated Train Platform,* (subway) *Turnstiles 1* (the old-fashioned, heavy type of turnstile which is currently being phased out), a *Record-Pressing Plant* (a general "view" across the shrink-wrapper to other machine sounds in the cavernous room).

With but several exceptions the sounds you will hear in this album are of a common, everyday variety; most everyone has heard them. It would, however, make a better than good parlor game to see if these sounds, removed and isolated from the domestic or rural or city street contexts from which they originate, can be quickly and accurately identified. It is very likely that most people will have more than a little difficulty recognizing many of these sounds because, involved in daily activities, they have never really *listened* to them.

But an expertly conceived sound effects recording such as this one can make you aware of sound in a way in which you have never seen before, and open up a whole new area of discovery and enjoyment.



Dingfutzer



Walking In Leaves

SIDE 1

1. WASHING MACHINE: START, FILL, WASH, 1:25
2. COUNTRY ROAD: CAR 1, :24
3. PACKAGING MACHINE: COLLATOR, :33
4. SWEEPING BROKEN GLASS, :48
5. HORSE EATING OATS, 1:05
6. CITY PARK: SOFTBALL, 1:47
7. NAILING ROOF PLANKS, 1:13
8. WALKING IN LEAVES, :44
9. SUBWAY TRAIN INTERIOR, 1:23
10. CHILD'S WAGON, 1:05
11. DINGFUTZER, 1:25
12. BUILDING SITE: NOON, 1:15
13. ELECTROCARDIOGRAPH, 1:38
14. ELEVATOR CONTROL SYSTEM 1, 1:02
15. OLD CASH REGISTER, :5

SIDE 2

1. ELEVATED TRAIN PLATFORM, 2:01
2. TREE FROGS, :37
3. WEDDING CONVOY, 1:00
4. PLAYGROUND: CHILDREN AT SPRINKLER, 1:17
5. RUNNING ON STUBBLE, :19
6. WALKING ON STUBBLE, :12
7. PACKAGING MACHINE: SHRINK-WRAPPER, :32
8. TURNSTILES 1, :59
9. DRAGGING POWER MOWER, :31
10. MOUNTAIN STREAM 1, :50
11. RECORD-PRESSING PLANT, :35
12. WOODEN CART, :46
13. ELEVATOR INTERIOR, 1:10
14. BULL FROGS, :52
15. COUNTRY ROAD: CAR 2, :29
16. WASHING MACHINE: RINSE, SPIN, STOP, 3:48

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Executive Producer: HERMAN D. GIMBEL *Engineering:* WILLIAM HAMILTON *Art Director:* RHEA ATKINS

Engineered by:
Bob Breault

T 5050

tower

Excuse Me!

Produced by:
Miss Millie

THIS MONOPHONIC, MICROGROOVE RECORDING [illegible] PLAYER ON MONOPHONIC OR STEREO PHONOGRAPHS. IT WILL NOT BECOME OBSOLETE. PRODUCED IN ACCORDANCE WITH THE MOST DEMANDING STANDARDS OF [illegible] AND [illegible] IT WILL REMAIN THE SOURCE OF EXCELLENT SOUND.

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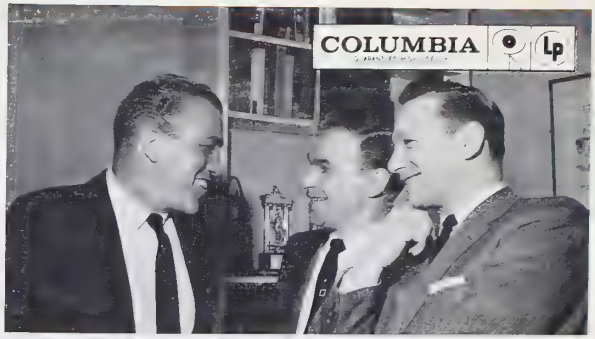
Ever Wonder How the Famous People of Movieland, T.V. And Radio Sound When Doing The Naughtiest And Bawdiest of Limericks Lines And Rhymes? Or What It Would Be Like To Hide And Listen To Their Livid Patter And Chatter When The Censor Is Nowhere Around?

Well, Here - Through The Cleverest of Hidden Mike Techniques And Mimicry You Can Hear The Actual Simulated Voices of The Top U.S. Personalities Doing the Howlingly Hilarious And Shockingly Sophisticated Stories That Are Told Behind-The Doors of the Front Offices of Entertainment!

Borderline Records

CL 1435

WAYNE AND SHUSTER



"A SHAKESPEAREAN BASEBALL GAME" "I WAS A TV ADDICT" "RINSE THE BLOOD OFF MY TOGA" "FRONTIER PSYCHIATRIST"

music composed and arranged by Johnny Dobson Frank DeVol and his orchestra

Have you heard the one about the Roman (circa 100 B.C.) who walked into a café on the Via Appia and ordered a Martinus?

"You mean Martini," said the bartender.

"If I want two I'll ask for them."

This slightly highbrow barroom joke, sprung by Wayne & Shuster on their first appearance on "The Ed Sullivan Show," has by now traveled coast to coast and back. It is just one gust of a refreshing gale of humor blowing steadily down from Toronto, where Canada's top entertainers live three out of every four weeks—that is, when they're not in New York cooking up a storm for Ed Sullivan.

With a dozen or more Sullivan shows a year since their first appearance in May 1958, and six hour-long spectaculars of their own each year for the CBC network, they refer to themselves as commuters, and are still amused when they recall the slight trepidation they experienced when Ed invited them down for the first time. They'd heard that the average age of TV viewers in the United States was conservatively estimated at twelve, and wondered if that might mean juvenilizing their jokes and skits.

"Look, I hired you guys to act like Wayne & Shuster, not like somebody else," said Sullivan, who had engaged them on the basis of kinescopes of their Canadian shows and wanted W&S full strength. "I think it's great stuff. Do it your way."

Sullivan meant what he said, gave them a free hand, and has never reneged or regretted it. In fact, Wayne was so impressed by the confidence expressed in those four words—"Do it your way"—that he had them inscribed on a silver disc which he carries about with him at all times.

The critics seconded Sullivan's choice. John Crosby called them "exponents of literate slapstick"; Jack O'Brian, "a fine brace of artful lunatics . . . the best new comedians in television"; fellow comedians, "subliminal comedy with a message."

Their inimitable sense of the outrageous is a unique combination of sophisticated humor in a slapstick style, written, produced, and executed by themselves, thus putting them at a distinct advantage over run-of-the-mill gagsters. The overall idea disciplines their funnybones. "No matter how excruciatingly funny a joke may be, if it doesn't fit in with the theme, we won't use it."

In their more than twenty years of collaboration, they have never had a quarrel, and still observe regular nine-to-five working hours. Though they live only a block apart, social contacts are kept to a minimum. "We'd only talk shop," they explain. At work in Shuster's library, "we're like a couple of accountants who can't arrive at the same balance. We work from a series of roughs. One of us gets an idea and punches it out on the typewriter. We try acting it out. If we like it, we use it. If not, we rewrite, add, cut, switch . . . it's hardly ever the same thing we began with."

As Canada's best-known entertainers, they have won nearly every radio and TV award in that country, write a syndicated newspaper column called "The World of Wayne & Shuster," and have a standing offer from Ontario's Stratford Shakespeare Festival to play the twins in "The Comedy of Errors."

The world of Wayne & Shuster began at age fourteen, when the alphabetical seating arrangement in high school threw them fortuitously together. Soon they joined the same Boy Scout troop and pooled their talents to turn out a fund-raising play which netted a total of $40. Encouraged by the artistic and financial success of their first venture, they followed it up with several shows for the school's dramatic club. Next they tried their hand at a revue, for which they wrote the script, lyrics and music. "Because of our predilection for Gilbert and Sullivan," they recall, "there was a natural similarity between our efforts and theirs."

The collaboration continued through the University College of Toronto University, where they majored in English, wrote for "The Varsity," the college paper, and read the classics, "never thinking seriously of careers as comics." But an advertising man happened to see one of their college musicals and signed them up to do a radio show called "Wife Preservers," which provided a wealth of uproarious misinformation to housewives. Before long they had a daily morning show, and within a year an evening show on the CBC network called "Co-eds and Cut-ups."

With only half the required credits for their Master's Degrees ("We had the M, but not the A"), they joined the Canadian Army in 1942, toured the country with the Canadian Army Show (modeled on Berlin's "This Is the Army"), for which they wrote music, lyrics and book, and in which they starred. Their troupe was the first entertainment unit to enter Normandy after D-Day. In a cave near Cannes they gave five performances a day to an audience of 800 men. "We knew if the men could survive us they could survive anything," says Wayne.

After performing throughout Europe on the heels of advancing Allied troops, they were demobilized in 1945 and immediately commissioned to write the "Johnny Home Show," which dispensed valuable advice to returning servicemen in humorous doses. The show won them an award, brought them to national attention, and led to several radio contracts.

They made their first television appearance in 1950 on CBS, thus becoming the first Canadian comedians to appear on American TV. Soon after, they signed a four-year contract for a CBC Trans-Canada radio show. In 1954 they made their Canadian TV debut with the once-monthly "Wayne & Shuster Hour." The following year they gave up radio in order to double their television appearances. By the time they had toured Korea and Japan in 1953, and had given several hour-long spectaculars in England, the United States began to pick up its ears at rumors of Canada's zany twosome. When Ed Sullivan heard about them, he roused them from bed with an early morning call to discuss a "precedent-shattering contract" of 26 weeks.

No greasepaint family tradition explains their natural aptitude for the stage and intelligent gaggery. Johnny Shuster's father was a projectionist in a movie house, with no yen whatever to get behind footlights. Frank Wayne's father manufactured ski clothes, wrote French business letters to Quebec clients, and Hebrew poetry in his spare time. W&S *fils*, on the other hand, are such constant companions of the comic muse that conversations with them have a way of slipping unobtrusively into lines from one of their inventive spoofs, or setting off improvisations on a new one.

"Devoted to enjoying life in Canada," they are quick to point out that they live ten minutes from Toronto, twenty minutes from the airport, and ninety minutes from New York. Johnny is an ardent hockey fan in winter, a fisherman in summer, when not sailing his Lightning class sailboat crewed by his family—Bea, his wife, Michael, 12, James, 9, and Brian, 7. Frank enjoys golf and skating with his wife, Ruth, and children, Rosalind, 13, and Stephen, 10.

This album marks the recording debut of Wayne & Shuster. The four skits included (from a repertoire of more than one hundred) are among the most popular from their appearances on "The Ed Sullivan Show." They are assisted by seven supporting actors, though on occasion they have used as many as twenty-five.

"A SHAKESPEAREAN BASEBALL GAME"

This hilarious account of North America's favorite sport is a good example of the lengths W&S go to in establishing the authenticity of their material. Preparation included reading almost every play Shakespeare wrote, visits to all three Stratford Festivals (Canada, England, Connecticut), and weeks of Shakespearean conversations at home to assimilate the vocabulary, idiom and metric style. The result was so successful that requests for copies of the script continually pour in, especially from high school and college teachers anxious to prove to students that Shakespeare is not mumbo-jumbo to anyone who will take the trouble to listen.

"I WAS A TV ADDICT" dramatizes that most modern of modern ailments—TV hypnosis—in first-person, true-confession style.

"RINSE THE BLOOD OFF MY TOGA"—an unforgettable reenactment of the death of Julius Caesar, written in the hard-boiled manner of Mickey Spillane.

"FRONTIER PSYCHIATRIST" is best described in their own words—"an adult western to end all adult westerns." Bad guys are merely maladjusted, and the couch replaces the gun.

Supporting actors include John Griggs, Bill Lipton, Lester Rawlins, Paul Kligman, Ben Lennick, Sylvia Lennick, and Bob Dryden.

—WARREN COX

The selections, published by Show Tune Music Co. (BMI), are followed by their timings

SIDE I: A Shakespearean Baseball Game—10:33; I Was a TV Addict—10:45. SIDE II: Rinse the Blood Off My Toga—12:50; Frontier Psychiatrist—3:20

This Columbia High Fidelity recording is scientifically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a new stereophonic system, this record will play with even more brilliant true-to-life fidelity. In short, you can purchase this record with no fear of its becoming obsolete in the future.


Arc
607
HIGH FIDELITY • LONG PLAY
THE WORLD'S WORST JOKES
AL BOLISKA
Neil Reuter

THE WORLD'S WORST JOKES

AL. BOLISKA AND BILL BRADY

Arc

A607



Gordon Sinclair

"Bunk Hokum!"
The ace assortment of groaners I've ever heard, man or boy. Garbage!
...At least it's clean! Try it for size, man
...And all the best.



'His Worship' Mayor Philip Givens

"Civic Pride" has always been part of the personality of Toronto. We are however, just a little bit ashamed that this album by Al and Bill was produced in our town: How Toronto continues to flourish despite the Garbage dispensed here is beyond any comprehension.



Pierre Burton

. . . "Shameful" . . .
A collection of corn I first failed to laugh at as a curly headed boy in the Frozen North.



Bill Brady

Bill Brady is a natural match for Al, Boliska. Schooled in the "old" radio tradition of the cupped ear and patently mellow tone, Bill has seen practically everything in his climb up the ladder as morning man on a half dozen Ontario stations. Bill Brady is currently with CFPL in London, Ontario, where his popularity with local listeners knows no bounds. Bill has done extensive TV and radio work in large and small markets, and is regarded as one of Canada's sharpest wits.

Al Boliska - "great!" - funny as all get out . . . . . the wife and I split our sides!

Joseph P. Gratz,
Butcher-Danforth Ave.

This album is dedicated to anyone who has ever told a corny joke and been given the raspberry by his friends for it. In a way, it is a tribute to this kind of person, because Al Boliska not only gets away with doing this every morning, but he gets paid for it. The funny thing is, scores of people actually enjoy it.

This is only part of the phenomena that is Al Boliska, jovial and personable morning man on Toronto's CKEY. A native of Montreal and of Hungarian descent, Al was once rejected by the CBC as not having a suitable voice for announcing. Now he not only commands Toronto's largest audience, but he appears on Toronto CBC-TV as host of the entertaining show "ON THE SCENE".



Al Boliska

Al Boliska is currently morning man on CKEY Toronto, and appears on this album through the courtesy of his wife "Fury".

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MJS—67

MADE IN CANADA

stereo

LST-7596

SKILES & HENDERSON

DO IT, DO IT, DO IT!



side one

Milestones In History
I Left My Heart In San Francisco
Do It, Do It, Do It!
Winchester Cathedral

side two

Haunted House
Engines And Injuns
Jack In The Box
Kind Of A Grin-In
Things You Hear
Hello, Dolly!





Public performance clearance—ASCAP

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LIBERTY RECORDS INC./LOS ANGELES, CALIFORNIA 90028/PRINTED IN U.S.A.

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TWX 420275

Dear Music Friend -

When Julian Lennon played the last concert on his "The Secret Value of Daydreaming" tour, it marked the end of a three-year cycle that had seen him rocket from relative anonymity to his status as a most successful young artist. He had spent those three years almost exclusively in the proverbial studio-tour-studio pattern. All this, plus the demanding promotional activities that accompany the making of popular music, had left Julian desperate for some time to relax and regroup.

After a year of travel, Julian settled down in Montreux, Switzerland and found himself back at the piano again. When he realized that he was starting to build up a selection of songs, he decided it was time to bring in some friends. Julian flew in Justin Clayton, his longtime guitarist and writing partner, and at a later stage, John McCurry, a brilliant guitarist best known for his work with John Waite and Cyndi Lauper. Within several months, they had amassed about 25 songs, some complete, others without finished lyrics, and Julian was eager to start recording. Pat Leonard was a producer whose work Julian enjoyed. As Lennon states, "Once Pat heard my demos, all his suggestions coincided exactly with what I had in mind. Next thing I knew we were in the studio."

A new songwriting partner, a new producer, a new recording approach, a new band, as well as the artist's new-found maturity all contribute to making "Mr. Jordan" - the first Julian Lennon album in nearly three years - a major musical event. Harder-rocking and more experimental than anything he has released so far, "Mr. Jordan" unveils new facets of Julian's considerable talent. "Mr. Jordan" also marks a decidedly new vocal approach for Julian.

The first single release, "Now You're In Heaven" has been met with tremendous response at radio (AOR breaker in two weeks...heading top 10), press, retail and MTV! Julian supported the release with a two-week promo tour which brought him back to Los Angeles in time to rehearse for his upcoming club tour.

At this time, we are happy to present the newest edition to our ongoing interview disc series..."Mr. Jordan According To Mr. Lennon," a refreshingly candid conversation with Julian, conducted by Dan Neer. The format is as follows:

A Side - Questions and Answers (unbanded)
B Side - Answers Only (banded)

We hope you will find this disc useful as "Mr. Jordan" reaffirms Julian Lennon's place in contemporary music. It marks the beginning of what promises to be a fascinating chapter in an already noteworthy career.

Thank you for the support!

Judy Libow
Vice President
Product Development/Promotion

Perry Cooper
Vice President
Artist Relations/
Publicity/Television

JULIAN LENNON INTERVIEW DISC

CUE SHEET

1.	Q:	How did the song "Angelette" come about?	
	A:	"I'd written...that I've ever done."	3:02
2.	Q:	Tell us about "Open Your Eyes".	
	A:	"Originally the song...of our favourites."	3:32
3.	Q:	What is "Make It Up To You" about?	
	A:	"It's about...make it up to you."	:35
4.	Q:	How do you and producer Pat Leonard decide on an arrangement for a song?	
	A:	"The best things...and it worked."	:21
5.	Q:	Tell us about "Sunday Morning".	
	A:	"I came up with...relationship story."	:35
6.	Q:	How did you end up with Peter Frampton playing on "Second Time"?	
	A:	"I said...in my life."	:56
7.	Q:	Is "Second Time" about trying to rekindle a relationship?	
	A:	"Yeah, just...are interested."	:16
8.	Q:	Tell us what event went into the making of "I Want You To Know".	
	A:	"It was looking...that changes throughout."	2:05

JULIAN LENNON INTERVIEW DISC

CUE SHEET

PAGE TWO

9.	Q:	What is the story behind "Jules Be Good"?	
	A:	"Well once...was a nightmare."	1:10
10.	Q:	What was it like playing with Chuck Berry for the movie "Hail Hail Rock And Roll"?	
	A:	"It was a...the same time."	1:20
11.	Q:	I believe you had problems with Peeping Toms at your house in Los Angeles?	
	A:	"The house that...sleazy tabloid."	1:35
12.	Q:	How did you happen to pick your producer Pat Leonard?	
	A:	"It was obviously...finished album."	1:21
13.	Q:	Your producer Pat Leonard is a bit of a practical joker. Tell us about one of the pranks he pulled on you.	
	A:	"I was just in...you too huh?"	2:57
14.	Q:	How did the album cover come about?	
	A:	"I found this...been finished."	1:06

Produced by Thomas Frost
Script and editing by H. L. Kirk
Special assistance by Ruth Chapman

PC-1 COLUMBIA MASTERWORKS

CASALS: A LIVING PORTRAIT

In his own words
Commentary by Isaac Stern
Limited Edition

CASALS on the Artist as Human Being
"We are one of the leaves of a tree, and the tree is all humanity. A musician, as every man, must take part in the movement of the world."

CASALS on War and the Hope for Peace
"Wars are such devilish things! The whole world wants, is praying for, the same thing—and it is up to the governments to interpret the desire of the people."

CASALS on Liberty and Tyranny
"The first thing man has to have is liberty. This is why I can't conceive of a country with a dictator."

CASALS on Music and Musicianship
"Music is a divine thing, a state of the soul and a creation of God. . . . Not notes, one after the other! Give what the music demands."

CASALS on Bach and the Purists
"Bach is the image of what I dream in music and what I say in music. I advise the young musicians not to fear Bach. . . . The purists are scandalized."

Pablo Casals has arrived at the age of ninety with undiminished vigor, spirit, humor and courage.

If he were the kind of man who liked to look back instead of forward, he could turn with pride to his accomplishments as a conductor, teacher, and as the most notable cellist of this century.

But Casals is not that kind of man.

So, we at Columbia Records have chosen to relive a touch of his past for him. We have compiled this recording from his public and private statements on many subjects—the human condition, man's responsibility to man, the place of the artist in society.

Here, in his own words, is Casals the musician, the critic, the humanist.

We are proud to have framed this Portrait of Casals.

—Thomas Frost

This recording has been drawn from many sources: CBS-TV News productions *Small World* (March 1960) and *Casals at 88* (December 1964); a recorded press conference on accepting the invitation to play at the United Nations (October 1958); National Educational Television series, produced by Nathan Kroll, of Casals' master classes at the University of California at Berkeley; interview with Columbia Records Executive Producer Thomas Frost in Marlboro, Vermont (July 1966); conversations with H. L. Kirk at Casals' home in San Juan (November 1966).

Musical material is from performances and rehearsals at the Marlboro Music Festival in 1963 and 1966; the Berkeley master classes; *Casals at 88;* performances in Prades; the United Nations concert; and the recital in the White House, Washington, D.C., November 13, 1961. All music on this record was either performed or conducted by Maestro Casals with the exception of a portion of "Wiener Blut," played by Alexander Schneider and ensemble; a section of the Bach Prelude and Fugue No. 8 in Book I of *The Well-Tempered Clavier,* performed by Glenn Gould; and part of Casals' "Tres Estrofas de Amor," sung by Olga Iglesias, accompanied by Mieczyslaw Horszowski.

Photo Credit: Tom Hollyman, by permission of Casals Festival of Puerto Rico

* * *

Pablo Casals (Pau Carlos Salvador Defilló de Casals) was born December 29, 1876, in Vendrell, a Catalan village about forty miles from Barcelona. His mother was Pilar Defilló de Casals, a Puerto Rican of Catalan ancestry; his father was Carles Casals, church organist in Vendrell.

Casals' earliest musical training was with his father. From eleven to seventeen he studied cello, piano, and composition in Barcelona, then went for further study to Madrid, where he enjoyed the patronage and friendship of Queen Regent Maria Cristina. His debut as a cello virtuoso took place in 1899 in Paris and at once established him as a master.

Casals first toured the United States in 1901. In 1904 he received his first invitation, from President Theodore Roosevelt, to play at the White House.

In 1920 Casals founded the Orquesta Pau Casals in Barcelona and personally financed it for seven years. As its chief conductor, he built it into one of the foremost orchestras in Europe.

Casals' political beliefs led to his refusal to play in Russia after 1917, in Germany or Italy in the 1930s, and eventually to his voluntary exile in Prades, France, after the victory of Franco's forces in Spain in 1939.

Casals returned to public musical life when a group of prominent musicians, led by violinist Alexander Schneider, gathered in Prades in 1950 to commemorate the bicentennial of the death of Bach. Annual festivals, with Casals conducting and sometimes performing, have been held there ever since.

In 1956 Casals settled in Puerto Rico. There, in August 1957, he married Marta Montañez, a former student and family friend.

Also in 1957, Casals inaugurated the Festival Casals, an annual program of concerts in San Juan, Puerto Rico. In 1958 he performed at the thirteenth anniversary celebration of the United Nations. Three years later he performed for the second time at the White House and spoke at length with President John F. Kennedy on the problems of peace in the nuclear age.

In 1960 Casals presented his oratorio *El Pesebre* (The Manger), composed as a plea for world peace, and has subsequently conducted the work extensively in Europe and North America.

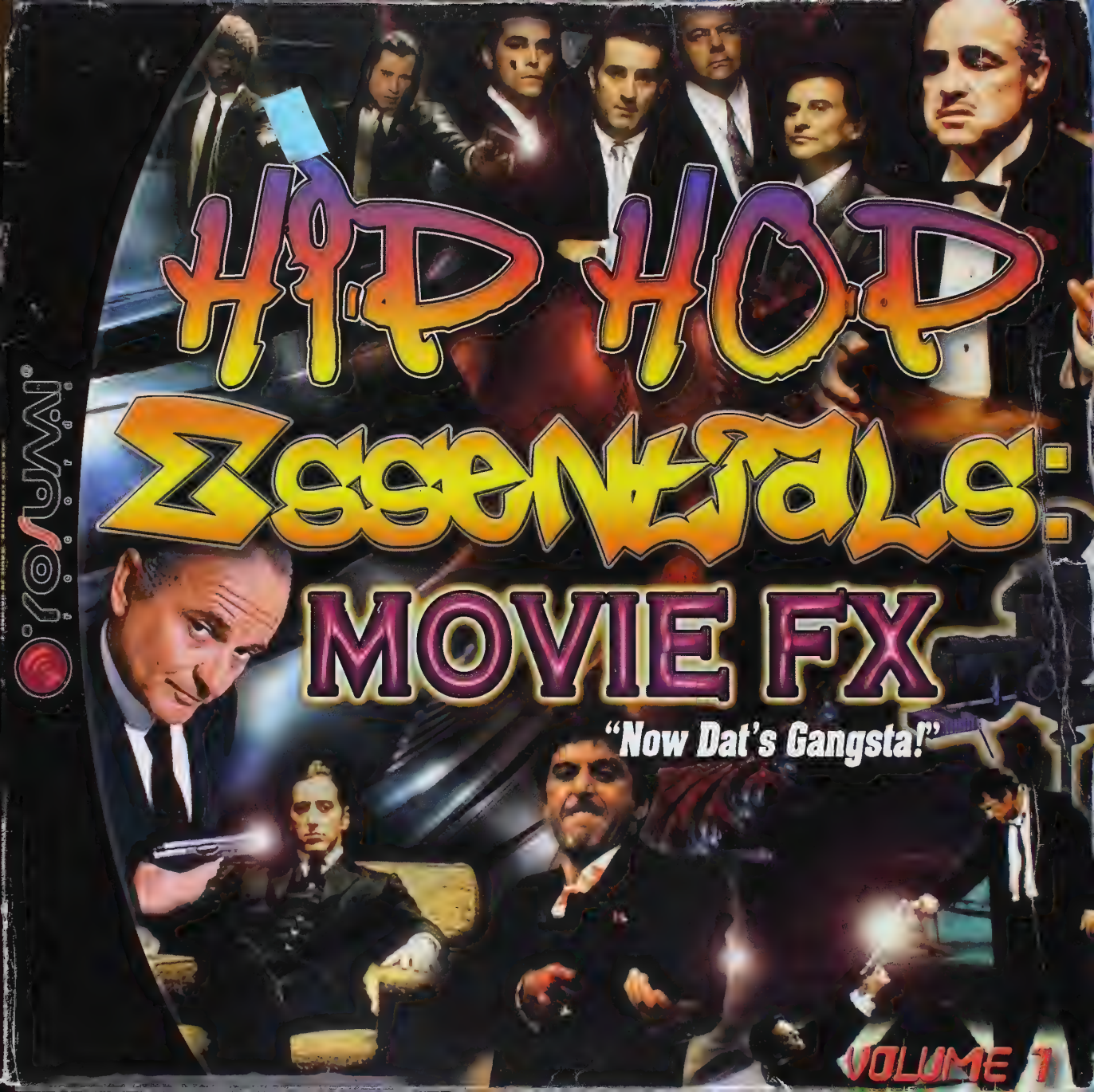
Each summer since 1961 Casals has conducted the Marlboro (Vermont) Festival Orchestra and held master classes in cello at the Marlboro Music School, of which pianist Rudolf Serkin is artistic director.—H.L.K.

Other albums by Pablo Casals on Columbia Masterworks:

J. S. Bach: Four Orchestral Suites (Marlboro Festival Orchestra) M2L 355/M2S 755*
J. S. Bach: The Six Brandenburg Concertos M2L 331/M2S 731*
Casals Festival (Beethoven sonatas for cello and piano) . . . . . SL 201
Casals: Six Songs; Dvořák: Four Moravian Duets; Mendelssohn: Six Duets (Music From Marlboro) . . . . . ML 6336/MS 6936*
Beethoven: Symphony No. 8 in F Major, Op. 93; Mendelssohn: Symphony No. 4 in A Major, Op. 90 ("Italian") . . . ML 6331/MS 6931*
A Concert at the White House (Mendelssohn: Trio No. 1, etc.) KL 5726
Casals Festival (Schumann: Cello Concerto, etc.) . . . . . ML 4926
Casals Festival at Prades (Brahms: Quintet No. 2 in G Major, Op. 111; Schumann: Quintet in E-Flat Major, Op. 44) . . . . ML 4711
Casals Festival at Prades . . . . . ML 4713 and ML 4714
The Prades Festival, Vol. V and Vol. VI . . . . . ML 4349 and ML 4350
(Bach sonatas for cello and piano)

*Stereo

® "COLUMBIA," "MASTERWORKS," MARCAS REG. PRINTED IN U.S.A.


HIP HOP
ESSENTIALS:
MOVIE FX
"Now Dat's Gangsta!"
VOLUME 1

HIP HOP ESSENTIALS: MOVIE FX

VOLUME 1 "Now Dat's Gangsta!"



"Say hello to my little friend" The ultimate collection of sound clips from the movies you love. "I'm gonna make you an offer you can't refuse", Quotes from every major gangster movie from the last 20 years. You'll find unforgetable music & sound bites from The Godfathers 1, 2, and 3, Goodfellas, Casino, Pulp fiction, Reservoir Dogs, A Bronx Tale, Sleepers, Carlito's Way, Donnie Brasco, and More. All the Deniro, Pesci, Brando & Pacino quotes assembled here on one incredible vinyl. As with every break record we put out, it's the perfect Battle Record for DJ's & Turntablists looking for some unique sounds, or producers looking for that perfect intro or interlude. If you're a fan of gangster movies, you better not miss this one. -DJR

DJ ROB

www.teamjedionline.com

TEAM JEDI

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www.yosumi.com

Compiled by DJ Rob & Filthy Rich











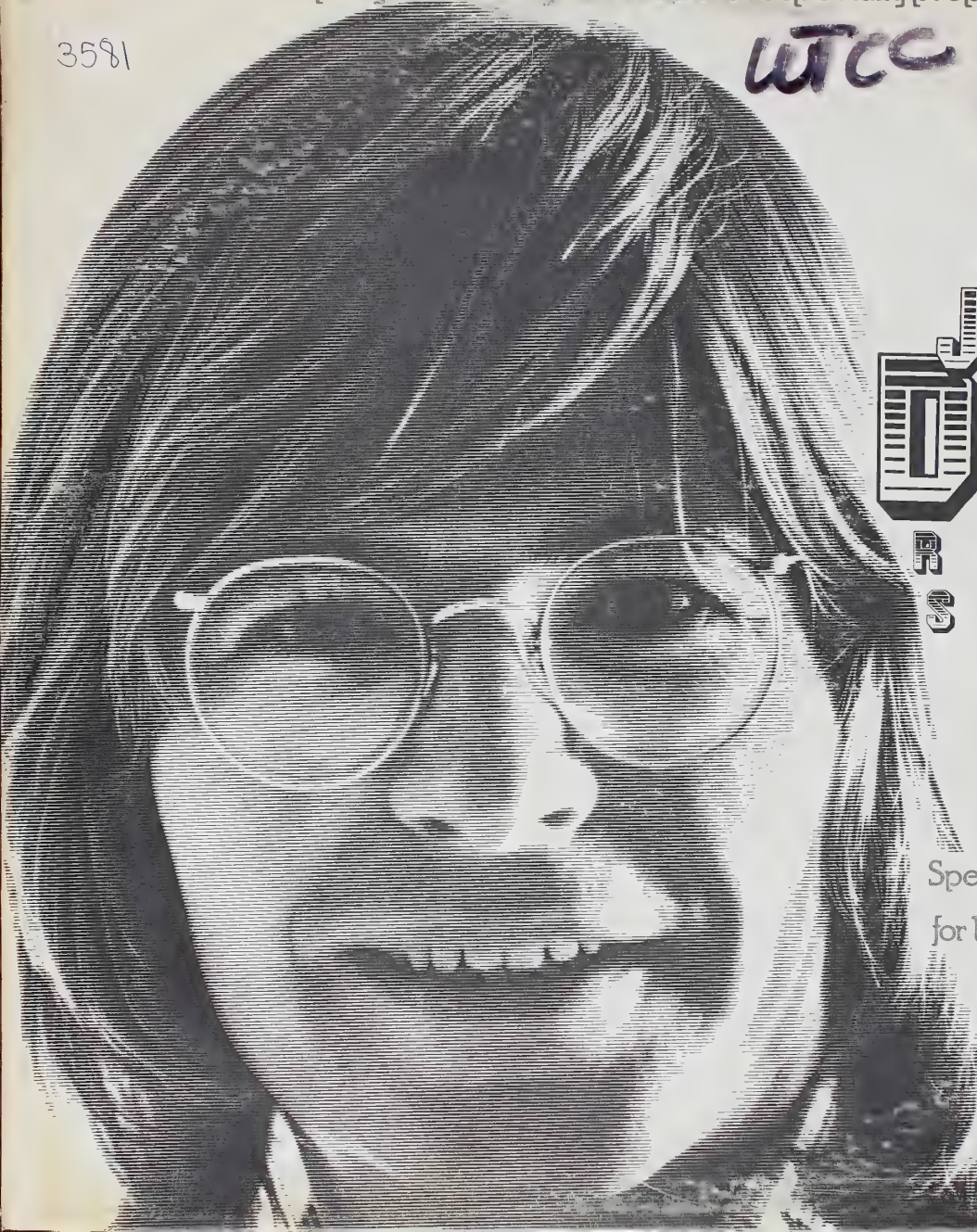
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Record
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RCA
DJL1-0683 STEREO

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THE JOHN DENVER RADIO SHOW—JOHN DENVER

P A T M E T H E N Y

THE INTERVIEW with music from the

Pat Metheny/Ornette Coleman LP Song X (GHS 24096)

THE WARNER BROS. MUSIC SHOW FOR THIS MONTH FEATURES PAT METHENY TALKING ABOUT HIS RECENT COLLABORATION WITH THE LEGENDARY SAXOPHONIST ORNETTE COLEMAN ON THEIR DUET LP, SONG X, ON GEFFEN RECORDS. THE INFORMAL CHAT IS INTERSPERSED WITH THREE TUNES FROM THAT ALBUM.

THIS PROGRAM IS 30 MINUTES IN LENGTH WITH NO BREAKS. THERE IS ALSO NO VOICE-OVER INTRO OR OUTRO IN THE PROGRAM, SO WE ENCOURAGE YOUR ANNOUNCER ON DUTY TO READ THE COPY ON THIS JACKET LIVE, THUS GIVING THE SHOW AN "IN-HOUSE" PRODUCED FEEL. THERE IS MUSIC PROVIDED BOTH AT THE TOP AND END OF THE SHOW FOR THIS.

PLEASE READ THIS COPY OVER THE 45-SECOND MUSIC BED INTRODUCTION:

EVERYONE HAS HEARD PAT METHENY PLAY GUITAR IN THE PAT METHENY GROUP, AND QUITE A FEW OF YOU HAVE HEARD HIS MOST RECENT COLLABORATION WITH LEGENDARY SAXOPHONIST ORNETTE COLEMAN. NOW HERE'S YOUR CHANCE TO HEAR PAT METHENY TALK. WE HAVE AN EXCLUSIVE HALF-HOUR INTERVIEW WITH PAT METHENY AND THREE SONGS FROM HIS FIRST ALBUM FOR GEFFEN RECORDS, A DUET WITH ORNETTE COLEMAN, CALLED SONG X.

DURING THE NEXT 30 MINUTES, PAT'S GOING TO TELL US ABOUT MEETING ORNETTE AND REHEARSING WITH ORNETTE'S SON, DENARDO, ON PERCUSSION, CHARLIE HADEN ON BASS AND JACK DE JOHNETTE ON DRUMS. HE'S ALSO GOING TO GIVE A LITTLE BACKGROUND ON THREE OF THE TUNES, STARTING WITH THE 13-MINUTE TRACK, "ENDANGERED SPECIES," AND WHY HE WANTED THIS PROGRAM TO START WITH THAT TUNE. HERE'S PAT.

P A T M E T H E N Y

O R N E T T E C O L E M A N

S O N G X

C H A R L I E H A D E N

J A C K D E J O H N E T T E

D E N A R D O C O L E M A N

PLEASE READ THIS COPY OVER THE 30-SECOND OUTRO MUSIC BED:

YOU'VE BEEN LISTENING TO A HALF-HOUR OF MUSIC AND TALK WITH PAT METHENY AND ALL ABOUT HIS RECENT DUET LP WITH SAXOPHONIST ORNETTE COLEMAN. THE ALBUM IS ENTITLED SONG X, AND IT'S AVAILABLE NOW ON GEFFEN RECORDS.

WE LOOK FORWARD TO PAT AND KEYBOARDIST LYLE MAYS TO RECONVENE FROM THEIR RECENT SOLO EFFORTS AND OFFER UP A NEW VERSION OF THE PAT METHENY GROUP IN THE NEAR FUTURE. FOR *(YOUR STATION)* IN *(YOUR TOWN)*, THIS IS *(ANNOUNCER)*. GOOD NIGHT.

Reproduction and/or sale of this recording is prohibited by Federal Law. For promotional purposes only.

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AV-11008 STEREO

THE RULING CLASS

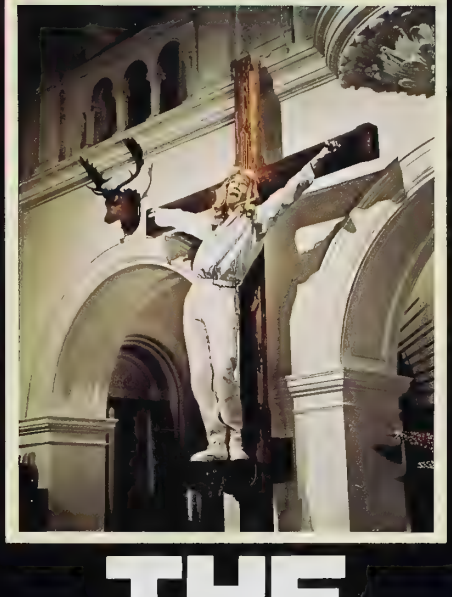


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Recording Experience
with Dialogue & Music
from this WONKY
Motion Picture.

AVCO

JOSEPH E. LEVINE PRESENTS
A JULES BUCK PRODUCTION FOR KEEP FILMS LTD.

PETER O'TOOLE
ALASTAIR SIM
ARTHUR LOWE



THE RULING CLASS

ALSO STARRING
HARRY ANDREWS · CORAL BROWNE · MICHAEL BRYANT
GRAHAM CROWDEN · NIGEL GREEN · WILLIAM MERVYN
CAROLYN SEYMOUR · JAMES VILLIERS · DIRECTED BY PETER MEDAK
PRODUCED BY JULES BUCK & JACK HAWKINS · SCREENPLAY BY PETER BARNES FROM HIS PLAY "THE RULING CLASS"
MUSICAL DIRECTION AND ORIGINAL MUSIC JOHN CAMERON · ASSOCIATE PRODUCER DAVID KORDA · IN COLOR
AN AVCO EMBASSY RELEASE

SIDE ONE

THEME FROM "THE RULING CLASS"	2:40
PETER O'TOOLE ENTRANCE SPEECH (Theme Background)	
VARSITY DRAG (De Silva Brown & Henderson) ASCAP	3:08
PETER O'TOOLE: RAISING OF THE TABLE (Theme Background)	1:00
DUET FORM TRAVIATA (Verdi)	2:00
BIRD DANCE	
PETER O'TOOLE & CAROLYN SEYMOUR: MY BLUE HEAVEN (W. Donaldson-G. Whiting) Leo Feist, Inc. ASCAP	2:55
PETER O'TOOLE: WEDDING SPEECH ON CROSS (Theme Background)	1:08
GRACIE'S STRIP	1:55

SIDE TWO

PETER O'TOOLE: THE WEDDING NIGHT	1:21
MY JACK (Instrumental)	1:26
PETER O'TOOLE: SPEECH IN THE WOODS ETON BOATING SONG (A. Drummond-E. Wodehouse) Keith Prowse Music Publishing Co., Ltd. P.R.S.	2:17
PETER O'TOOLE: JACK THE RIPPER (Whitehall Theme)	2:52
PETER O'TOOLE: DRY BONES (D. Rogers-W. Osborne)	1:14
POMP AND CIRCUMSTANCE (Elgar)	2:35
PETER O'TOOLE: HOUSE OF LORDS SPEECH ONWARD CHRISTIAN SOLDIERS (Sabine-Baring-Gould-Sullivan)	2:57
MY JACK & MAIN THEME	2:40

Unless otherwise indicated, all compositions were composed by John Cameron and published by Avco Embassy Music Publishing, Inc. ASCAP.
© 1972 Avco Records Corp.
Mixed and re-recorded at Broadway Recording Studios
Engineer: Pat Jaques
Album Design: Maurer Productions

Conceived & Produced for records by HUGO and LUIGI.

AV-11008 STEREO
THE RULING CLASS ORIGINAL SOUNDTRACK
AVCO RECORDS

CAPITOL RECORDS HIGH FIDELITY RECORDING T962

MANY PEOPLE have called Andy Griffith the most natural humorist since the immortal Will Rogers. And the material in this album—from a southern preacher's initiation to football to comments on Shakespeare, opera and present-day jukebox favorites — offers a perfect vehicle for the amazing comedy talents of Andy Griffith.

Andy's first recording, *What It Was, Was Football,* recorded at Greensboro, North Carolina, during an insurance convention in 1953, was the signal for his rise to national attention. Andy delivered this now-famous monologue on both the Ed Sullivan and Steve Allen TV shows. In 1955, he created the unforgettable role of Will Stockdale in "No Time For Sergeants" for both the Theatre Guild TV presentation and Broadway. He was then seen in the Elia Kazan film production, "A Face In The Crowd," and has recently completed starring roles in "Onionhead" and the motion picture version of "No Time For Sergeants."

The talent responsible for such success is always as hard to explain as it is to come by. But it is probably not too far wrong to say that Andy Griffith has become the star that he is today mainly because of his natural sense of humor—a way of looking at the people and life around him with an eye and ear sharp to note the speech, the fancies and foibles of each one of us. Such observations form the basis for all great—and lasting—humor.

Of such is this album made.



THE RICH AND UNIQUE HUMOUR OF

ANDY GRIFFITH

side one

WHAT IT WAS, WAS FOOTBALL
SILHOUETTES
CARMEN
NO TIME FOR SERGEANTS

side two

ROMEO AND JULIET
MAKE YOURSELF COMFORTABLE
SWAN LAKE
CONVERSATION WITH A MULE

in a fun-packed album designed

JUST FOR LAUGHS

MEGA
M51-5007

YOU'VE JUST BEEN Spoonerized

Nobody likes to be "had." Especially me! It's bad enough when someone pulls a fast one on me, but even worse when thousands of people are listening on the radio. And that's exactly what happened to me when I got "Spoonerized"!

This is one of the most genuinely funny albums I've ever heard. Russ Spooner has posed as everything from a bad song writer to the partner of a dancing bear in order to pull a fast one on some poor, unsuspecting victim such as yours truly.

I think Russ has come up with a fresh, unique idea; and if it catches on around the country like it has around Nashville, in the not-too-distant future, you may be surprised to find that you, too, have been Spoonerized!

Bobby Goldsboro



RUSS SPOONER

SIDE ONE

The Do-It-Yourself Embalming Kit (1:34)
"Stuffy" the Squirrel (1:55)
Assigned Risk Plan (1:26)
8,000 Pigeons (1:56)
The Dancing Bear (2:18)
The Sympathizer (1:02)
Roto-Rooter (1:42)
A Herd of Mice (1:49)
The Lemon (1:19)
City Reservoir (1:04)

SIDE TWO

Monkey Jive (1:51)
5 A.M. (1:32)
Nudie Flick (1:41)
I Can't Believe I Swallowed the Whole Thing (1:05)
The Nudist Camp (2:02)
How Much is the Ugly One? (2:20)
Mr. Goldsboro, Make Me a Star (0:56)
Gotcha!!!! (1:43)

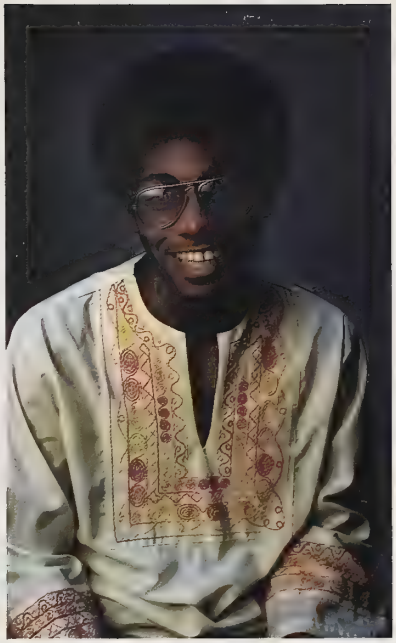
All Selections Published by Excelite Music (BMI)
Produced by Michael B. Suttle and Russ Spooner for Cabin Hill Productions

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℗1972 MEGA RECORDS & TAPES, INC.
NASHVILLE, TENNESSEE 37212

Side One

High School Hoodlums	1:59
High School Fights	1:25
Student Government	:35
Spanish Names	:29
Health Class	1:07
"B" Football	1:30
Fremont High	1:17
Weekend Parties	2:26
Student Visits Teacher	:37
Graduation:	2:55
Class Name	
Annual Signing	
Neighborhood Commercial	
Commencement Program	
High School Counselor	:14
Black Power Movement	5:39
Black Paper	
Black Hoodlum	
BSU Meeting	
Female Speaker	
Ex-Convict Speaker	
African Speaker	

All selections written by Franklyn Ajaye and published by Almo Music Corp. (ASCAP)
Recorded live at the Comedy Store, Los Angeles.



Side Two

:32	**Basketball—UCLA**
:10	**Disneyland**
2:40	**New York City:**
	Law School
	Harlem
3:55	**Television Shows:**
	I Spy
	The Rookies
	Ben Casey
	Medical Center
	Marcus Welby, M.D.
	Star Trek
3:42	**Football**
2:27	**Monsters On Television:**
	Japanese Movies
	Wolfman
	Frankenstein
	Dracula
	Commercials:
1:23	Post Grape—Nuts
1:10	Skill Schools
:35	Public Service Announcements
:42	Margarine
1:04	Playtex
1:12	Going To The Bathroom (Ex-Lax)
1:02	Trojans

Produced by Wally Amos
Art Direction by Roland Young

"Album liner notes are like funeral eulogies. They're very very often misleading. Just as a minister can make the death of a rotten mother_____ seem like a tremendous loss to society, liner note writers often extol the virtues of an inferior album, claiming that listening to certain cuts from it will cure every disease known to man. However after you buy the album and listen to it, you feel like finding the dude who wrote the notes, putting a gun up to his head and saying, "Hey, you jive sucker, you owe me $5.98, I want it now, and I don't accept checks!"

Due to the fact that on occasion I have also been fooled by "hype" liner notes, I have decided to write about the contents of this album myself.

Side one deals with experiences and observations about the predominantly black high school that I attended. I talk about the hoods or so-called "bad-niggers" that made life miserable for teachers and skinny dudes like me. All in all, I'm trying to hip people to the other side of Room 222, if you dig what I mean. On side two I rap about my college days at U.C.L.A., my experiences in New York City, and make what I consider to be some humorous observations about television shows and commercials.

In summing up I would just like to say that I find a lot of things, events, attitudes etc., in our society absurd, and this album is my attempt to illustrate why. I hope you dig it.

—Franklyn Ajaye

P.S. 'Cause if you don't dig it, you're just out of luck, you're not getting $5.98 from me, gun or no gun."

A&M Records, Inc. P.O. Box 782, Beverly Hills, California 90213

SP 4405 Printed in U.S.A.

BRC 116
LP high-fidelity



"SELL YOURSELF RICH"

by G. Worthington Hipple

Author, Lecturer, Eastern Sales Manager
and Merchandising Manager of Fedders Corporation

About this record:

This talk was taped on the scene, when "Worth" Hipple addressed a sales group of thousands in Fort Lauderdale, Florida. And the audience responded in typical fashion to one of Hipple's public appearances, with hilarity, enthusiasm and overwhelming approval.

The basic theme of this record-of-the-month is the tremendous power of advertising to influence every living human being—and how to use that same power, when you meet the buying public, to sell yourself rich. Here, in outline, are a few of the highlights of this provocative message:

- People are basically the same. Regardless of geographical area, people share the same emotions, the same fears and needs and desires.
- A product and its slogan are the same everywhere. Every can, box, bottle, carload of a given product is the same in quantity and quality. And no geographical distinction is made in mass marketing. So — advertising affects millions of people in the same way.
- Why, then, does one brand sell more than its competitors?
- Answer: (1) Through its advertising and merchandising.
  (2) Through education (salesmanship) and exposure.
- Without advertising, any business is dead.
- But the best advertising can still be defeated by the salesman . . . who doesn't know, or will not explain, the benefits of his product.
- All salesmen must read and study product literature.
- Then — don't talk about the product, tell the prospect what the product will do for him!
- Exposure sells. People don't ask for products that aren't displayed. New products must be on dealers' shelves, before any sales are made.
- Everyone must train himself for what he wants to do in life. And the salesman is no exception. He must learn his profession as well as everyone else.
- The financial rewards for selling are greater than for any other activity. With the proper attitude, know-how and hard work, almost any salesman can sell himself rich.
- Basically all sales are made through enthusiasm. If you want the public to get excited about your product, first get excited about it yourself.

About the author:

G. Worthington Hipple is one of America's most dynamic salesmen and sales managers, a man whose entire career has been tied to major industries in various sales capacities.

In recent years he has been both Eastern Sales Manager and Merchandising Manager for the famous Fedders Corporation.

In case the photo above looks familiar, you might have him confused with his twin brother, actor Hugh Marlowe, whom you may have seen as detective Ellery Queen on TV or Broadway, or in the movies.

Complete Printed Script of Narration Included With This Album

Each album produced by the Businessmen's Record Club includes a booklet containing all of the spoken narration. To derive the greatest benefit from each record, the club suggests that you read the booklet while listening to the speaker.

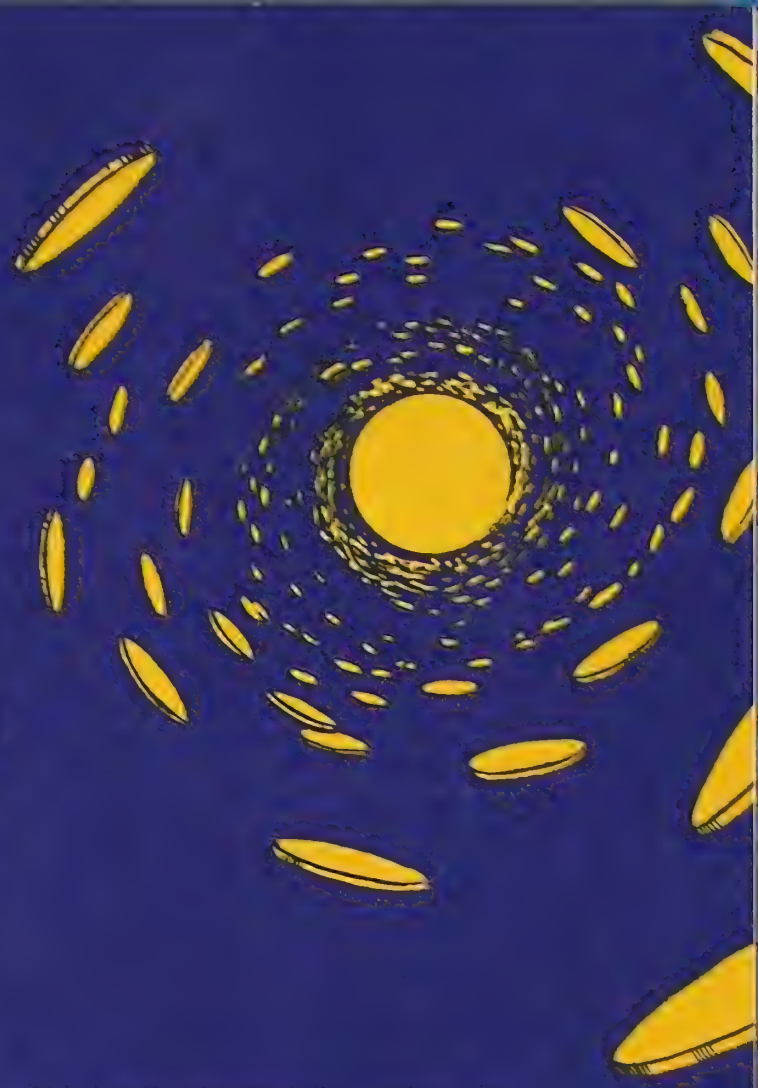
® BUSINESSMEN'S RECORD CLUB
A Division of National Communications Corporation
415 N. Dearborn St., Chicago 10, Illinois

Copyright 1962 by G. Worthington Hipple

This record was produced at United Film and Recording Studios, Chicago, Ill.

Printed in U.S.A.

SELL YOUR-SELF RICH



by G. Worthington Hipple

Sales Executive, Author, Lecturer
Eastern Sales Manager and Merchandising Manager, Fedders Corporation

This is a booklet of the Businessmen's Record Club recorded speech, "Sell Yourself Rich," by G. Worthington Hipple.

BRC® BUSINESSMEN'S RECORD CLUB

— PLEASE NOTE —

This booklet contains the script for the LP 33⅓ high-fidelity record, "SELL YOURSELF RICH," by G. Worthington Hipple.

"SELL YOURSELF RICH" is a record-of-the-month recommendation of the BUSINESSMEN'S RECORD CLUB . . . and was especially recorded for the BUSINESSMEN'S RECORD CLUB at United Film and Recording Studios, Chicago, Illinois.

The BUSINESSMEN'S RECORD CLUB, a new idea in sales and executive training, offers recorded talks by outstanding leaders in business and industry.

For additional records of "SELL YOURSELF RICH" (BRC 116) — or for more information about the business record club program—please write to:

BUSINESSMEN'S RECORD CLUB
A Division of National Communications Corporation
415 North Dearborn, Chicago 10, Illinois

Price of this booklet: 25c

Printed in U.S.A.


10.00
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VIDEO GAME
BREAKS
And Sound Effects
VOLUME 1
IWATA

VIDEO GAME BREAKS

And Sound Effects



THE BIGGEST COLLECTION OF VIDEO GAME SOUND EFFECTS & BREAKS ON RECORD!!!

Containing Sounds & themes from classic Video Games like Spy Hunter, Ms. Pacman, Galaga, Zelda, Metroid, Defender, Double Dribble, Rygar, Mr. Do, Popeye, Qbert & future classics like NBA 2K2, Soul Caliber, Tomb Raider, Crazy Taxi. & many more...

This album wouldn't be complete without Sounds from Street Fighter 2, & Mortal Kombat. All essential sounds from "Hadoken" & "Sonic Boom" to "Finish him" & "Fatality"

As a bonus we included Hot DJ Rob Instrumentals Like "Super Brooklyn" & "Hellbound" & 2 new Exclusives. We even included sounds from Aol. This break collection will not dissapoint

FOR TURNTABLISTS & DJAYS ONLY!!!

Compiled by DJ Rob & DJ JS-1

YOSUMI® records

GROUND ORIGINAL

www.yosumi.com

SMI-1317/2

The Power of Inspired SALESMANSHIP

BY **MILLARD BENNETT** **With An Introduction by DR. FRANK KINGDON**

THIS ALBUM CAN CHANGE YOUR MIND . . . CHANGE YOUR LIFE!
It will show you how to:
- ✓ DEVELOP YOUR PERSONAL POWERS
- ✓ TURN YOUR PERSONAL POWERS INTO SALES POWERS

HERE'S WHAT THE RECORDS CONTAIN:

SIDE ONE — RECORD ONE

Band 1 Meet Millard Bennett
Band 2 You, Who Have Dreams . . .
Band 3 If You Act, They Can Come True
Band 4 Turn Your Dreams Into Facts
Band 5 It's Up To You
Band 6 The 30/10 Power Formula

SIDE TWO — RECORD ONE

Band 1 Build Your Dam — Fill Your Reservoir
Band 2 The Magic of Words
Band 3 Prepare to Meet Opportunity
Band 4 Personality . . . The Big PLUS
Band 5 Beware: Self-Pity and Worry
Band 6 Five Sides of Positive Thinking
Band 7 Good Health Aids Power-Packed Living

SIDE ONE — RECORD TWO

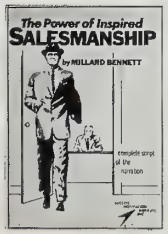
Band 1 Strengthen Your Will Power!
Band 2 How To Turn Personal Power Into Sales Power
Band 3 The Other Fellow's Shoes
Band 4 "How Can I Profit?"
Band 5 Turn Objections to Advantages
Band 6 Knowledge Is Not Enough

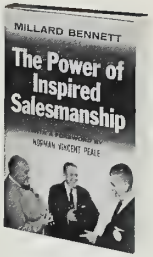
SIDE TWO — RECORD TWO

Band 1 Facts Blaze the Trail
Band 2 Initiative Breeds Ingenuity
Band 3 What Is Persuasion?
Band 4 "Why Can I Profit?"
Band 5 "Where Can I Profit?"
Band 6 "Who Says I Profit?"
Band 7 "What Do I Profit?"
Band 8 "When Will I Profit?"
Band 9 The Five Sentinel Senses
Band 10 Looking Forward

COMPLETE PRINTED SCRIPT OF THE NARRATION IS INCLUDED WITH THIS ALBUM

In order that you may quickly grasp the powerful message of this album a book containing all of the spoken narration is enclosed. You will find it beneficial to read as you listen the first two or three times you play these records; after that listen to portions of the records daily.





THIS RECORD CONTAINS THE IMMORTAL MESSAGE OF MILLARD BENNETT'S BOOK . . .

Here is the heart, the meat of this inspiring book in recorded form. It was authorized and personally recorded by the author himself to meet the demands of busy people in a busy age. It provides you with means of receiving his message over and over again, thereby implanting "The Power of Inspired Salesmanship" into your own gain.

Here's what Norman Vincent Peale says about the message found on this album:

"If you want to increase your personal power get ahead in the world, the "Power of Inspired Salesmanship" will tell you how to start today to set your feet on the road to advancement and achievement. It is a blueprint for the practical application of the power of positive thinking to your personal and business life!"

Produced exclusively by:

SUCCESS MOTIVATION ® INSTITUTE, INC.
P.O. BOX 7614
WACO, TEXAS

Reg. U.S. Pat. Off.

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The Power of Inspired SALESMANSHIP

by MILLARD BENNETT



complete script of the narration

SUCCESS MOTIVATION® INSTITUTE, INC.

SMI 1317/2

The *SMI* Record Library of *SUCCESS!*

Great writings by the leaders in the field to give you "finger-tip control" of your own destiny!

SMI-1313	"THINK AND GROW RICH" by Napoleon Hill Narrated by Earl Nightingale
SMI-1314	"I CAN" by Ben Sweetland
SMI-1315	"SELLING THE SIZZLE" by Elmer Wheeler
SMI-1316	"MEMORY MAGIC" by Bill Hayes
SMI-1317/2	"THE POWER OF INSPIRED SALESMANSHIP" by Millard Bennett
SMI-1318	"HOW TO GET APPOINTMENTS BY TELEPHONE" by Mona Ling
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SMI-1320	"HOW TO OVERCOME DISCOURAGEMENT" by J. Martin Kohe
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SMI-1336	"I WILL" by Ben Sweetland
SMI-1337	"HOW TO PUT ACTION INTO YOUR SALES" by "Chuck" Lapp, Ph. D.
SMI-1338	"HOW TO UP SALES BY BETTER SALES SUPERVISION" by Borden and Busse
SMI-1340	"TEN STEPS TO A PLANNED PRESENTATION" by Cloyd S. Steinmetz
SMI-1341/2	"SUCCESSFUL ROUTE SELLING" by Jack I. Moss
SMI-1342	"HOW TO SELL QUALITY" by J. C. Aspley
SMI-1344/2	"SUCCESSFUL AUTOMOTIVE SELLING" by Richard Munro
SMI-1345	"THE SEVEN SECRETS OF SELLING TO WOMEN" By Dottie Walters
SMI-2001	"ACRES OF DIAMONDS" by Russell Conwell (7-inch Lp)
SMI-2002	"WHO MOTIVATES THE MOTIVATOR?" by Paul J. Meyer (7-inch Lp)
SMI-2003	"RICHEST MAN IN BABYLON" by George S. Clasen (7-inch Lp)
SMI-2004	"AS A MAN THINKETH" by James Allen (7-inch Lp)
SMI-1201	"STRANGEST SECRET" by Earl Nightingale

All of the above listed albums (except as noted) are 12 inch, high fidelity, 33 1/3 rpm records, and all of the 1300 series of albums come complete with a printed script booklet of the entire narration of that album.

SMI PRODUCTS DISTRIBUTED BY:

SUCCESS MOTIVATION® INSTITUTE, INC.

Printed in U.S.A.



William E. Bailey

THE VOICE OF BUSINESS FOR THE 70's

"The truth is incontrovertible—malice may attack it and ignorance may deride it, but in the end—there it is!"

—Winston Churchill

William E. Bailey
Founder, President and Chairman of the Board
Bestline Products, Inc.

THE VOICE OF BUSINESS FOR THE 70'S

William E. Bailey is an astonishing man who built a nation-wide company, plus a personal profit of $6,000,000 in just three years. Here he tells you—factually and irrevocably—how you can do it too! His is the voice of business in the 70's.

THE MEASURE OF A MAN . . .

The measure of a man . . .
is the ability to grasp an opportunity
and mold it to his ideals and benefit.

He must mold it in the manner which will
be an enduring testimonial to his having
lived and contributed his fair share to the
world.

WILLIAM E. BAILEY . . .

William E. Bailey, Founder, President and
Chairman of Board, Bestline Products, Inc.
spells it out for you . . .
he tells you how it is—
AND HOW IT CAN BE!

A personification of Horatio Alger's rags-to-riches,
'Bill' Bailey reminisces on some of his obstacles
and his final achievements.

Truly he is most qualified to say . . .
"Stand up and be counted—among the millionaires."

You've never really been aware of yourself . . .
or your capabilities, until you've heard Bill Bailey's voice saying:
"Why should you be stuck with 1930 incomes—in 1970?"

* * *

"Nothing can resist a human will!"

* * *

"I suggest we write history, as well as read it!"

* * *

"People are the most wonderful things in the world."

* * *

"A business has every right and should expect to accept the
responsibility of improving the way it operates, as much
as a scientist should expect and should accept the responsibility
of improving his mathematical progress . . ."

* * *

"There is another life—but this one will not be repeated."

Bestline Products, Inc., was founded by William E. Bailey in October 1966, when he was still under 40 years of age.

Corporate offices are located on an eleven-acre site in San Jose, California at 2350 Trimble Road. Expansion includes a manufacturing and distribution plant of 60,000 square feet, established in March 1968, located at 1100 Touhy Blvd., Elk Grove Village, Illinois.

Bestline manufactures and distributes top-quality household and commercial cleaning products.



TIME **** its new dimensions



KEY POINTS IN BILL GOVE'S AWARD WINNING SPEECH

We can't control the clock — but we can (if we want to) control the DIMENSIONS OF TIME: HABIT—ENERGY—ATTITUDE—and COMMUNICATIONS. Time is not a separate entity — it is merely an extension of habit — energy — attitude — and communications.

HABIT — When we relegate to habit those irritating, non productive details — when we free ourselves for conscious creative effort — then habit — our full time executive assistant — becomes a **dimension** of time.

ENERGY — Frustration — impatience —indecision—burns energy at a prodigious rate — eats into our time allotment. When we conserve energy — save it for clutch situations — it becomes a **dimension** of time.

ATTITUDE — When we go into every relationship with the attitude — "How can I help this other person solve problems" — we get through to him easier — he gives us more of his time. So the "problem solving attitude" becomes a **dimension** of time.

COMMUNICATIONS—We **make** time by learning the value of "word economy" — by not only knowing what to say — but when to stop saying it — by knowing when and how to listen. Communication skills become a **dimension** of time when we learn the **language** of the "problem solver"— Selling sentences like:

- **"I HAVE AN IDEA FOR YOU"** — Gimmicks attract attention — an idea always promises somebody something.
- **"WHAT DO YOU THINK?"** — Order takers are "**answer**-oriented" — professional salesmen are "**problem**-oriented."
- **"DON'T WORRY — I'LL TAKE CARE OF THE DETAILS"** — Words like these make us easier to buy from.
- **"OTHERS TRIED IT — THEY TOLD US"** — Don't just say it — prove it!
- **"I SUGGEST"**— Magic words that help the prospect decide.

If one is to change, it's not enough that he have a tremendous desire for change— it's not enough that he know that the change is necessary — it's not enough that he follow the "positive thinking" techniques.

If one is to change — he must "experience" change. He must discipline or force himself into a change situation — he must get **"change"** under his skin.

Through the conscious use of creative **"experiencing"** we can extend our measures of time in every dimension.

MEET BILL GOVE

Bill Gove has always been selling. He started in 1930 at the beginning of the depression selling magazines and vacuum cleaners house to house. "In those days," says Bill, "we didn't put the foot in the door — we put the head in — then when the housewife closed the door — we could keep right on talking!"

During those years he augmented his income by caddying, reading electric light meters, selling used cars, and playing semi-pro baseball around his home town — Bath, Maine.

In 1936 Bill joined the Beech-Nut Packing Company — met Larry Spore, the Boston division manager — and things changed! "I wasn't so hot for the idea," recalls Bill, "I had things pretty easy up in Maine, but this guy really made me hustle — made me reach."

From 1943 until 1955 Bill was associated with the Minnesota Mining and Manufacturing Company — first as a salesman in New England — then as their Sales Development Manager. "I got two good breaks here," says Bill. "I worked for Al Drew in Boston and Chuck Smith in St. Paul. Both of these great guys have dedicated their lives to helping others grow."

In 1951 Bill Gove traveled with Paul Burbank and his National Stationers and Office Equipment Presidents Troup and spoke at all their regional conventions. "This got me started on this speaking thing," says Bill. "Before I met Paul — a great speaker — I had trouble leading a group in silent prayer."

"This may sound corny," says Bill, "but what little success I've had on the platform I owe to Larry, Al, Chuck, and Paul, who never thought I worked hard enough — and to my dear wife, Georgia, who still thinks I work too hard.

In 1952 Bill traveled to Europe as part of "Operation Enterprize" — sponsored by the National Sales Executives Club — and in 1954 the above organization selected him as "Salesman of the Year." In 1955 Bill Gove joined EMC Recording Corporation as their Vice President — and in 1957 formed the Bill Gove Organization— Sales Consultants to Braniff Airways—AC Division of General Motors and the Gilbert Paper Company.

Bill travels a quarter of a million miles a year talking **to, at,** and **with** some 100,000 salesmen — serves on the Board of Directors of two companies — carries a six handicap on the golf course — and coaches his son's Little League baseball team. He lives in Coral Gables, Florida — but spends his summers back near his home town in Maine.

"Just the other day," says Bill, "I had a call from a guy named Riley — who wants to live the life of Gove!"

A Record-of-the-Month Selection of . . .
BUSINESSMEN'S RECORD CLUB
A Division of National Communications Corp.
415 N. Dearborn St., Chicago 10, Illinois

A
HIGH FIDELITY
RECORDING

This Record Produced Exclusively By . . .
GGG RECORDS
1111 Sunset Road, Coral Gables, Florida
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Pressed by
COLUMBIA RECORD
PRODUCTIONS

SMI-1336

SMI-1336

I WILL

The art of discovering
life's riches
gracefully
by
BEN SWEETLAND

You and Ben Sweetland are ready to start a wonderful journey . . . not just any journey but YOUR journey of SUCCESS.

What-ever you want . . . more money . . . more energy . . . more friends . . . more opportunities to advance in your work . . . all these and many, many more are yours when you plan your Journey of Success wisely.

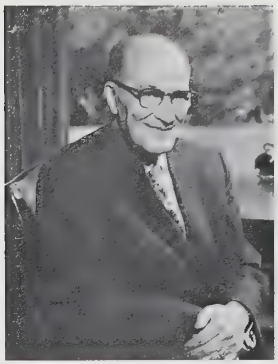
For success is a journey . . . never a destination.

HERE'S **PROOF** THAT YOU **CAN** SHAPE YOUR OWN DESTINY!!

With two simple words, "I WILL," you open the door to the richest and most rewarding life you've ever known.

LET BEN SWEETLAND GIVE YOU THE KEY TO:

* MONEY FOR LIFE'S COMFORTS AND LUXURIES.
* CREATIVE SKILLS FOR YOUR LEISURE HOURS.
* FINANCIAL SECURITY AND PEACE OF MIND.
* MORE FRIENDS.
* KNOWLEDGE THAT COMMANDS THE RESPECT OF ALL.



. . . about the author

BEN SWEETLAND, nationally known consulting psychologist, is the successful author of two other outstanding SMI releases: the dynamic LP album, "I CAN," and the award winning Course for practical salesmanship, "The Magic Formula For Selling."

He is also author of the two best selling books "I CAN" and "I WILL."

16 THOUGHT-PROVOKING BANDS OF WISDOM!!

SIDE ONE

Band #1: INTRODUCTION
You start the journey of Success the moment you determine to take it.

Band #2: MAPPING YOUR JOURNEY
You list your objectives, and they become the 'stations' or 'stop-overs' on your journey.

Band #3: PREPARING TO START YOUR JOURNEY
Luggage is necessary when you travel, and it's vitally important on this trip.

Band #4: WE'RE READY - LET'S GO!!
All unpleasant memories: doubts, fear and self-pity are left behind.

Band #5: HAPPINESS
The first Station bears the title 'Happiness.' How to develop a happy frame of mind.

Band #6: ENTHUSIASM
A Station where the words of Emerson echo loud and clear: "Nothing great was ever achieved without enthusiasm."

Band #7: HAPPY DISCONTENT
There are two kinds of discontent; one works, the other wrings its hands.

Band #8: ACTION
The actions of men are the best interpreters of their thoughts.

SIDE TWO

Band #1: CONTINUITY
The essence of life itself is sustained action; the continuity of living.

Band #2: COMPONENTS
Don't consider your personal objective as a whole; consider its component parts.

Band #3: ANALYSIS - SYNTHESIS
Everything reflects understanding when you synthesize . . . then, analyze.

Band #4: MAJOR - MINOR
Nothing is too big to achieve when you divide it first into Majors . . . then, Minors.

Band #5: A NEW LIFE PATTERN
The accent is on YOU and the design of your new Life Pattern.

Band #6: YOUR FIRST PLATEAU
You pause for a moment to reassess the new possessions you've acquired on your Journey.

Band #7: NEW TRAILS TO BLAZE
The essential truth of the axiom; "Nothing ever stands still . . . it either moves forward or backward.

Band #8: RETROSPECTION - INSPECTION - ANTICIPATION
Your Journey . . . the most important expedition of your life . . . is complete. Never again will you be satisfied with anything but SUCCESS.

THIS ALBUM INCLUDES A PRINTED BOOKLET OF THE ENTIRE SCRIPT

Use it to obtain the maximum benefits from your study of "I WILL." SMI recommends this "Double Sensory" method of absorbing information. Read the printed script as you listen to the recording. Your powers of retention will be greatly increased.



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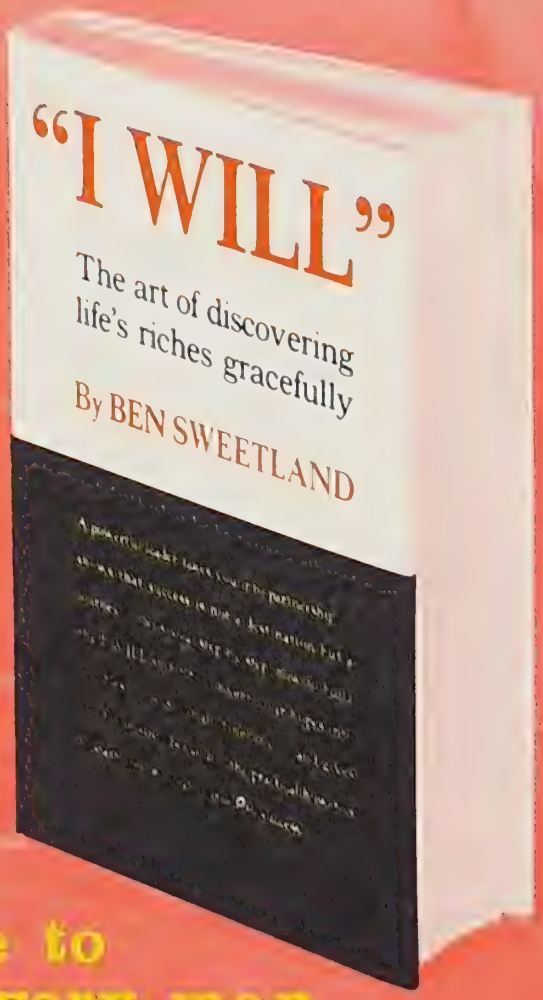
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This album is based on the book, "I WILL." Written by Ben Sweetland and published by Prentice-Hall.

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SUCCESS MOTIVATION ® INSTITUTE, INC.
P.O. BOX 7614
WACO, TEXAS

World's Foremost Producer of Executive, Sales Training, and Personal Development Recordings and Courses.



"Once to every man comes the moment to decide... I WILL!"

"I WILL"

by Ben Sweetland

complete script of the narration

SMI 1336

SUCCESS MOTIVATION® INSTITUTE, INC.
WACO TEXAS

The *SMI* Record Library of *SUCCESS!*

Great writings by the leaders in the field to give you "finger-tip control" of your own destiny!

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SMI-2002	"WHO MOTIVATES THE MOTIVATOR?" by Paul J. Meyer (7-inch Lp)

All of the above listed albums (except as noted) are 12 inch, high fidelity, 33 1/3 rpm records, and all of the 1300 series of albums come complete with a printed script booklet of the entire narration of that album.

SMI PRODUCTS DISTRIBUTED BY:

SUCCESS MOTIVATION® INSTITUTE, INC.

• Prices slightly higher in Canada

Printed in U.S.A.

TO ALL RADIO STATIONS
About This Chick Corea Interview Album.

This album has been created by GRP for radio programming and may be used by your station in a number of ways.

SIDE A contains answers by Chick Corea to a specific list of twelve questions. The questions are to be used by the interviewer to work with answers given by Chick Corea. Each answer is delineated on a separate track with a 5 second band in between each track. Side A can be played in its entirety or used in a segment of a particular program.

SIDE B presents Chick Corea's comments on the music from his album. We have included music from his album on bands 1 through 4. Band 3 is a special edited radio version.

Bands 5 through 8 include Chick Corea's comments. Using the music from the Elektric Band album itself, these tracks can also be part of the programming of Side B.

We have made every effort to arrange this interview album for you and your audience and hope that you will make it a part of your station's programming schedule.

GRP Records

SIDE A

1. Welcome to the show
   Chick's Response :01
2. What did Return To Forever represent to you musically?
   Chick's Response 1:25
3. Who were some of the musicians who played with you in Return To Forever?
   Chick's Response 1:23
4. How do young musicians make that transformation from sideman to leader in today's musical world?
   Chick's Response :34
5. After Return To Forever, you pursued a more esoteric musical direction. Why did you decide on this direction?
   Chick's Response 2:12
6. Tell us about the Elektric Band: the players, the technology, the concept, and the music?
   Chick's Response 4:08
7. The Elektric Band is a very visual album. What pictures do you see when you think of the individual tunes on that album?
   Chick's Response 1:54
8. You're known as a virtuoso keyboardist. You're also a prolific composer. How do you view yourself?
   Chick's Response 1:50
9. The Elektric Band is your first album for GRP Records. Why did you choose GRP?
   Chick's Response 2:00
10. What are your touring plans?
    Chick's Response 1:29
11. Considering the excitement The Elektric Band has created on its first album, do you plan to continue with this format?
    Chick's Response :32
12. Well, thank you, Chick. It was a pleasure talking and listening to you about your new Elektric Band.
    Chick's Response :06

SIDE B

Band 1	Chick's comments on..."Elektric City"	1:24
	Music: "Elektric City"	4:07
Band 2	Chick's comments on..."Sidewalk"	:23
	Music: "Sidewalk"	3:48
Band 3	Chick's comments on..."Cool Weasel Boogie"	:56
	Music: "Cool Weasel Boogie" (edited)	4:12
Band 4	Chick's comments on..."Got A Match?"	:17
	Music: "Got A Match?"	5:38
Band 5	Chick's comments on..."Rumble"	:40
Band 6	Chick's comments on..."King Cockroach"	1:07
Band 7	Chick's comments on..."India Town"	:33
Band 8	Chick's comments on..."No Zone"	:28

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Louise Goffin



Words and music.

The "Bridge Of Sighs" interview with music from the Warner Bros. album This Is The Place, produced by Steve Jolley and Tony Swain.



The "Bridge Of Sighs" Interview.

THERE IS ONLY SO MUCH that can be learned about Louise Goffin from just reading her bio: born in New Jersey, raised in Los Angeles, moved to London three years ago. She made some demos, put a band together, got a manager and was subsequently signed to WEA England. Then came the hit single, "Bridge Of Sighs" and the album, This Is The Place, both on Warner Bros. Records here in the States.

But in this half-hour exclusive interview from London, Louise goes much further than the biographic facts above. She talks about the differences between American and British pop radio, about her famous parents (Gerry Goffin and Carole King), about the meaning of life and playing live. Interspersed with all this information are six tracks from her debut Warner Bros. album, highlighted by the first single, "Bridge Of Sighs." That's quite a lot to expect from a half-hour interview, you might think. But it's all here in a fast-moving, informative and entertaining thirty minutes.

Actually, the program is divided into two quarter-hour segments (15:43 and 12:03, to be exact) with a break in the middle, leaving ample time for commercial announcements, PSAs or station IDs. The show is ready for broadcast with voice-over intros and outros included (courtesy of Marc Graue).

There's nothing more to add; just enjoy the show and read the credits. The interview was conducted by Simon Garfield at the Tape Gallery in London and put together by Anne-Marie Nicol and Neil Cox of WEA England. The show was produced by Larry Butler for Warner Bros. Records in Burbank and was engineered and edited by Marc Graue for Marc Graue Recording in Hollywood. The music is from the album This Is The Place on Warner Bros. Records. Available on LP, Cassette and Compact Disc (1/4/2-25692). Produced by Steve Jolley and Tony Swain. Thanks to David Massey Management.

Louise Goffin

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5-

Mandala RECORDS
MLP 3008

audio biography

BEN E. KING

Interview by
RICHARD ROBINSON
of Pop Wire Service

personal
copy

DISTRIBUTED BY STARDAY-KING RECORDS

DR. NORMAN VINCENT PEALE

on

What it Takes to be a Real Salesman

There is probably no more satisfying or rewarding job in the world than that of being a good salesman. By the same token, however, few jobs expose a man to more discouragement and frustration. In this recording Dr. Norman Peale talks to you from his heart and his experience about the problems you meet as a salesman—and how to overcome them with a positive "will to win" attitude that will enable you to reach your full potential in the selling line of your choice.

Side 1—"What It Takes to Be a Real Salesman"

Taken from the sound track of the best-selling movie of the same title, Dr. Peale gives you a five-point formula which can become so much a part of you, that you will not only face your daily selling problems with more confidence and pride, but develop a philosophy about salesmanship that will last all through your life.

Side 2—"You Can—If You Think You Can"

Here is a heart-to-heart talk with Dr. Peale in which he recognizes the problems you face and tells you how men like Alfred Kettering and Warren Spahn have faced similar problems and overcome them. If you will listen to this recording whenever you feel tired or discouraged, you will find it a tremendous inspiration and source of help.

There isn't a salesman in America today, be he young and untried or experienced and sophisticated, who will not benefit from meeting Dr. Peale through the medium of this recording.

A SET OF DR. PEALE'S GOLDEN REMINDER CARDS ENCLOSED

To help you put into daily practice the five-point formula Dr. Peale talks about in this recording, you will find enclosed a set of his Golden Reminder Cards to be carried with you every day.

A DARTNELL PERSONAL DEVELOPMENT RECORDING

Produced by

THE DARTNELL CORPORATION

4660 Ravenswood Avenue, Chicago 40, Illinois

Founded in 1917, The Dartnell Corporation is the oldest and largest organization in the world specializing in the production and distribution of sales-training and personal-development booklets, recordings, films, and services.



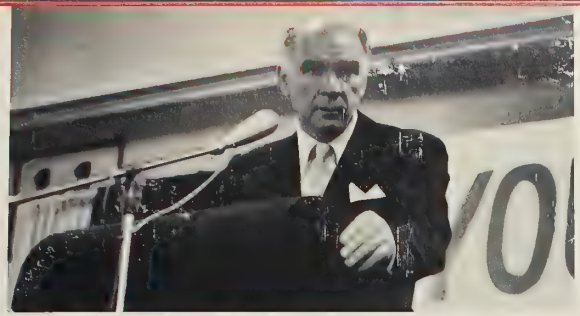
ABOUT THE AUTHOR

Norman Vincent Peale, well-known minister, lecturer, and author, was born and raised in Ohio. In 1932 he was called to historic Marble Collegiate Church in New York City. There, on busy Fifth Avenue, Dr. Peale speaks twice each Sunday morning to 4,000 people. Each month his printed sermons go to more than 300,000 people throughout the world. He is the author of the most popular non-fiction book of recent times—THE POWER OF POSITIVE THINKING—which has sold more than two million copies. It was at the top of the best-seller lists for three years, and has been translated into thirty languages. Dr. Peale is very familiar with the problems salesmen face, having advised and helped many of them over the years. He is also much in demand as a speaker at sales conventions and meetings.

His weekly column, CONFIDENT LIVING, appears in more than 200 newspapers. He is editor-in-chief of GUIDEPOSTS, popular inspirational magazine, with over one million subscribers. Dr. Peale's other activities include a busy lecture schedule; and broadcasts on NBC Radio's devotional program, THE ART OF LIVING, every Sunday morning from October to April.

Dr. Norman Vincent Peale has probably given a push up the ladder of success to more people in all walks of life—including salesmen—than any other man in our day. In this recording, he reaches the hearts and minds of salesmen in a way few other men could. He shows salesmen how to develop the right attitude; how to overcome discouragement and frustration; how to meet every day, every call, every problem with confidence and faith.

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CHICAGO and LONDON



DR. KENNETH McFARLAND, "AMERICA'S No. ONE PUBLIC SPEAKER"

ARE WE RAISING THE RED FLAG OVER OURSELVES?

In addressing a Yugoslavia audience Nikita Khrushchev made a statement which Dr. McFarland frankly admits makes his "blood run cold," and it should have the same effect upon every liberty-loving American. Khrushchev said,

'When I was in America I told the people their grandchildren would be living under a red flag. What I didn't tell them was that they would hoist that red flag over themselves, but they would call it something else. We don't care what color *they say* a red flag is — *we know*."

Calling upon his broad knowledge of government, political science, and economics, Dr. McFarland examines our course for the past three decades and dramatically demonstrates that we have traveled a long way down the road that will make Khrushchev's prediction come true. We have been, and are raising the red flags of communism and socialism and calling them some other color!

Dr. McFarland points to the platform upon which Norman Thomas ran for President on the Socialist ticket in 1932, and shows there are but two planks left. All the rest have been enacted into the law of this land — but not a single one carried the socialist label.

Dr. McFarland shows the progressive feature of the federal income tax law is purely punitive. The only legitimate purpose of a tax law in America is to raise revenue. The progressive feature of the income tax law is not a good revenue producer. Recent revelations in the U. S. Congress bear out Dr. McFarland's warning by showing that if the progressive feature of the income tax were completely eliminated — and the minimum rate of 20% were applied straight across the board — the government would still raise 85% as much revenue as it does now. In other words, the progressive feature of this tax law is designed to penalize and destroy the economically successful. It is indeed a red flag under another name.

In this driving address you will see clearly how the original Progressive Education movement was a red flag whose sponsors insisted was some other color. Dr. McFarland points out other red flags are being raised by leftist Americans who want the government to own and control industries, and fix wages and prices. As he says, "These people are parroting Karl Marx but omitting the quotation marks."

This speech was delivered before a dinner meeting of the Southern California Hospital Association in the Biltmore Bowl in Los Angeles. It is another McFarland masterpiece with all the verve, vitality, and versatility of the speech that "has everything."

One man who sat in Dr. McFarland's California audience and heard this address said,

"We learned, we laughed, and we left determined to lash out against all the leftists who would erase the white and blue from Old Glory."

DR. McFARLAND'S LATEST RECORDS

WAKE THE TOWN AND TELL THE PEOPLE

Writing about this recording Paul Hines says,

"In this inspiring oration, recorded live at the first of five 'Voice of Freedom' meetings sponsored by the Indianapolis Chamber of Commerce, McFarland points out America's greatest danger:

'If we go down, it will not be because in our time we developed an atom bomb.

'It will be because we have developed a philosophy that says the individual is no longer economically responsible for his welfare, or morally responsible for his own conduct.'

"It has tonsil-tickling jokes . . . but after the side-splitting dessert comes the real meat-and-potatoes fare that sticks to your ribs.

"One cannot help but think that if Jefferson, Franklin, Lincoln — all the great Americans of the past — were among Dr. McFarland's listeners they would applaud louder than the rest.

"It's that kind of a speech."

"HORSE SENSE"

This is a specially-released, long-playing recording of a speech *delivered live* before the Mid-South Horse Shows Association. When you play this record you will find yourself joining the Mid-South crowd in a riot of laughter and good humor, but you will also be impressed at the abundance of solid horse sense it dispenses. It is a *must* for all horse fanciers, but it also contains many priceless points on salesmanship, public relations, and the general business of living. Some of the stories in this recording are contained in other McFarland recordings, but most of them are exclusive to this speech. All of them are real "block busters."

This delightfully informal speech is possible only because America's Number One Speaker is also a nationally known breeder and exhibitor of show horses. You will find it is a treat that will be gratefully shared by your friends, your club, your sales force, and a wide variety of others.

"HOW IS AMERICA DOING?"

The first five of Dr. McFarland's recordings are dynamic portrayals of what is commonly called the "American way of life," and vividly describe how the individual can succeed under the system while at the same time helping to preserve it. But in this sixth record Dr. McFarland boldly outlines the policies all Americans together must follow as a *nation* if the free world is to emerge triumphant over Red slavery. It is not slovenly philosophy of containment and capitulation, but is a clarion call for vitality and victory.

This recording is not only a masterpiece of oratorical skill in its own right, but provides an excellent balance for the whole series. "How is America Doing?" was recorded as delivered for a banquet meeting of the Memphis Sales Executives.

Those who have been wanting to hear Dr. McFarland in a program for world leadership will be grateful that this presentation has been preserved in recorded form. Those who already have Dr. McFarland's other recordings will cherish this new one for the balance it gives to the entire series, and for the steadfast stand it takes for the fundamental things we all hold dear.

LET'S SELL SUCCESS!

If ever a record was produced by popular demand it is this one. Every time Dr. McFarland has made an address on this deeply significant theme the requests for a recording of it have poured in. It recognizes that no economic system will work unless the people do. It describes explicitly and dramatically the kind of people who constitute the "gas and oil" that make the free enterprise vehicle run.

There is not an American who should not hear LET'S SELL SUCCESS! And America would be infinitely better off if every one of her citizens could hear this speech over and over again.

LET'S SELL SUCCESS! was taped as delivered to a meeting in the Biltmore Bowl in Los Angeles. The occasion was a combined banquet session of that city's Sales and Marketing Executives and the Purchasing Agents Association.

FOUR OTHER GREAT RECORDED SPEECHES BY DR. KENNETH McFARLAND



Who will Succeed in the 60's?

This is the first one of the McFarland records to be released. That it came as a result of popular demand is fully proved in the fact that the entire first release was sold out in two weeks.

"Who Will Succeed in the 60's?" is a rapid and rollicking address in which extreme practicality is balanced with delightful humor and a thoroughly-grounded optimism. The hundreds of testimonials to this recording constantly repeat the remark, "I never dreamed it was possible to learn so much and be so highly entertained all at the same time."

THE LAMPLIGHTERS

"The Lamplighters" was first delivered by Dr. McFarland for the banquet meeting of the International Convention of the National Sales Executives in the Grand Ballroom of the Waldorf-Astoria in New York City. A. H. "Red" Motley, President of the United States Chamber of Commerce, and numerous other competent authorities, have declared this to be the greatest address ever delivered to that large and important meeting. But, "The Lamplighters" is much more than a salesmanship speech. It is one of the great *leadership* speeches of all time. It deals with the fundamental qualities of character that shine forth from an excellent executive, a top teacher, a superior salesman, a great leader, or a wonderful person.

ROPES OF GOLD

Millions of Americans are desperately concerned these days that our freedom shall be preserved. Yet most of these sincere citizens do not fully understand the nature of the thing they are so anxious to save. Every American will be far stronger and effective after hearing this powerful address on the fundamental nature of freedom

"Ropes of Gold" was delivered before a national meeting of Chamber of Commerce managers which packed the auditorium of Kellogg Center, Michigan State University

The MAN in SalesMAN

This meaningful title was given to a timely and terrific speech pointing out that our people "do not inherit in their blood streams the vital understandings that are necessary to preserve the American system of free competitive enterprise, and to succeed under this system." It vividly portrays the basic things every individual "must *learn* and *keep learned*." This record is a "ten-strike" for sales meetings but its usefulness is equally great in virtually all other directions. The Dean of a University School of Business said recently, "I wish every employee, every employer, and every young person in America could hear this address at least once a week."

LONG PLAYING 33-1/3 R.P.M.

THIS RECORDING WAS NOT MADE UNDER ARTIFICIAL CONDITIONS
This recording is an actual reproduction of a speech which Dr McFarland made, without notes, while appearing before one of the many huge and important audiences that he is privileged to address. It includes the actual reactions of the audience

For complete information, write:

Edward M. Miller
AND ASSOCIATES, INC.

518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN, GL 4-4483

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EM 1830

BRC 105
high-fidelity



"9 WAYS TO CLOSE A SALE"

by Al Robertson

Sales Trainer, Successful Store Owner,
Sales Editor and Writer

Narration: by Donald C. Reaser

About this record:

This record is based on the famous speech by Al Robertson which has won acclaim throughout the United States and Canada. It offers every salesman nine different methods of turning prospects into customers.

The "close" is a vital factor for anyone's success in sales. And this is why, in talking about nine different ways to close a sale, Al Robertson has been asked to appear before conventions, dinners, advertising and sales clubs, and sales clinics all over the American continent.

His message to salesmen is the result of 20 years of listening to and analyzing over 4,000 sales presentations. The techniques he observed and developed are now explained and exemplified on this one LP record. Here are the nine closes you may adapt to your own presentation:

Close No. 1 – The Stall

This may be called a form of negative selling. Apparently you don't believe you can offer the prospect what he really wants or needs. Of course, this isn't your true thinking at all. You are merely delaying the sale to relax the prospect and put him in a more receptive state of mind . . . while you enumerate product features and benefits. It can save the day to "stall" after the prospect has turned you down, by "giving up" and then remembering a new benefit of special interest to him.

Close No. 2 – Ask!

Too many salesmen fail to ask for the order. Most people find it hard to say, "No." By asking for the order, you overcome indecision and procrastination in the prospect.

Close No. 3 – The Art of Listening

When you finish your presentation and closing statement, listen to the prospect. This will prevent your "talking yourself out of a sale." By listening to the prospect, you also learn his special problems and new ways in which your firm can help him.

Close No. 4 – Something Extra – Free

Offering a premium gives the prospect an excuse to buy your product or service now. A free offer helps him to justify the purchase. If you have a premium, hold it back until after your closing statement. Then, if he is really interested in your product, the "something extra—free" will help him make a favorable decision.

Close No. 5 – Standing Room Only

Here, your product or offer is limited, like the number of seats in a theater before the "Standing Room Only" sign is hung on the marquee. A limited offer goes well with "something extra—free", since your stock of premiums may be limited. Or there may be a time limit on your offer, inducing the prospect to buy now, instead of later.

Close No. 6 – The Edison Close

Thomas Edison made a sale by comparing the features of his product against those of his competitor. You can do the same. Or, if you don't have serious competition, you may weigh the new against the old, or the advantage of buying a better, easier and perhaps money-saving item.

Close No. 7 – No Sale – Unless

With this method, you make the sale on a promise that some condition will be met to satisfy the buyer. You may use a money-back guarantee. Or, you may offer your item on a free trial. Or, ask the prospect if he'll buy, provided you can set up favorable terms for payment.

Close No. 8 – The Story Close

Use a third party to convince the prospect he should buy your offer. The third party may be introduced by means of a written testimonial, a letter, an article clipped from the newspaper, a before and an after photograph. In this way you offer documentary proof to convince the prospect your product will fill his needs.

Close No. 9 – Using the Eyes to Get Agreement

After your closing statement, drop your gaze to your order pad or pencil. By doing this you avoid "challenging the prospect" with your eyes. Psychologically he will be more relaxed, more likely to say "yes" when you avoid staring at him.

About the author:

As a successful retail store owner in Oklahoma, Al Robertson has built a thriving enterprise since he went into business for himself in 1932. The past 20 years have seen the development of a dynamic sales training program for his own organization, which employs both inside and outside salesmen.

The sharing of his training program with other firms created the demand for his countless public appearances . . . and this record. He contributes articles to many sales magazines and is the "sales clinic editor" of the *Electrical Dealer*.

BUSINESSMEN'S RECORD CLUB
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415 N. Dearborn St., Chicago 10, Ill.

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Printed in U.S.A.

BUSINESSMEN'S RECORD CLUB

BUSINESSMEN'S RECORD REVIEW

VOL. 2, NO. 2



Percy H. Whiting is the author of the Dale Carnegie Sales Course and was Vice President, until his retirement in 1960, of Dale Carnegie & Associates.

CURRENT RECOMMENDATION
BUSINESSMEN'S RECORD-OF-THE-MONTH

"SPEAKING FOR PROFIT"

Your Record Club Selection for this Month: A guide to effective public speaking by Percy H. Whiting of the famous Dale Carnegie Institute. This record will show you how to speak effectively to any size audience — from one or two persons to a multitude of thousands.

(For details see pages 2-3)

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Dr. Kenneth Mc Farland's WAKE THE TOWN AND TELL THE PEOPLE!

presented by

Edward M. Miller
AND ASSOCIATES, INC.



The Moles, an international organization of heavy construction contractors, assembled for its annual banquet in the Grand Ball-room of the Waldorf Astoria to hear Dr. McFarland.

WAKE THE TOWN AND TELL THE PEOPLE

By Paul Hines

Ken McFarland, voted America's foremost public speaker in a recent U.S. Chamber of Commerce poll, couldn't have chosen a more apt title for this rousing speech.

For if, after hearing it, you're not all fired up to "wake the town and tell the people," you've been asleep — which is impossible when McFarland "rears back and lets go."

You'll also be chuckling long after the record ends at his tonsil-tickling jokes and the superb way he tells them.

But along with this side-splitting dessert comes some meat-and-potatoes fare which will stick to your ribs long after the laughter has evaporated.

In this inspiring oration, recorded live at the first of five "Voice of Freedom" meetings sponsored by the Indianapolis Chamber of Commerce, McFarland points out America's greatest danger:

"If we go down, it will not be because in our time we have developed an atom bomb.

"It will be because we have developed a philosophy that says the individual is no longer responsible for his economic welfare or morally responsible for his conduct.

"We're expecting things to come out of our people that have never been put in. We've got to instill the basic truths."

Dr. McFarland has a simple, effective solution to the cold war, which he calls an all-out struggle which we must win or perish.

"We have one big gun which would win for us if we used it," he says. "It's this — we are right and they (the Communists) are wrong. But we don't understand the power of truth when it's coupled with courage."

And he challengingly redefines — in equally understandable language — the American promise:

"That the door will be left open and the ladder left up, and when that is done the promise is fulfilled and no one owes you anything more."

The thunderous ovation (it's real) accorded to Dr. McFarland at the end of this speech attests to his audience's appreciation of his clear thought and sincere presentation.

And one can't help but think that if Jefferson, Franklin, Lincoln — all the great Americans from the past — were among his listeners, they would be applauding louder than the rest.

It's that kind of a speech.

DR. KENNETH McFARLAND

"AMERICA'S FOREMOST PUBLIC SPEAKER"

"NATION'S NUMBER ONE AIR PASSENGER"
Was named in 1957 by the National Sales Executives as
"AMERICA'S OUTSTANDING SALESMAN"
Guest Lecturer, General Motors

A nation-wide survey has proved that Dr. Kenneth McFarland is truly America's Number One Public Speaker. His massive reputation has been honestly earned through a quarter of a century of genuine service to his fellow countrymen through the matchless medium of eloquent speech. Through his great gift Dr. McFarland has held high the beacons that let Americans in all walks of life have a clearer view of their problems, and has aided and inspired success for many thousands.

Millions of Americans have now heard Dr. McFarland in one or more of the large and important meetings which he constantly addresses.

Dr. McFarland's success as an educator brought him national recognition even before he branched out to become equally famous as a business man, personnel consultant, industrial adviser, farmer and stockman, and sales expert. His religiously inspired philosophy has made him a favorite with church groups. He serves as Public Speaker for General Motors.

Taken separately, or all together, the McFarland records glorify the American system and the magnificent opportunities that exist within its framework for all who understand it, appreciate it, and are willing to "play by the rules."

This is the opening of the Sales Rally sponsored by the Sales-Marketing Executives of Chicago in the Grand Ballroom of the Conrad Hilton Hotel. Dr. McFarland was the climaxing speaker.



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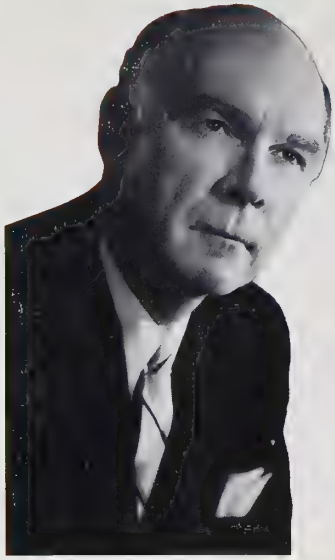
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WHO will SUCCEED in the SIXTIES?



by

Dr. KENNETH McFARLAND

"AMERICA'S NUMBER 1 SPOKESMAN"

presented by

Edward M. Miller
AND ASSOCIATES, INC.

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EM 1090



"For three decades now I have been increasingly identified with education, industry, business and agriculture . . . I am thoroughly convinced that no person can be personally and happily successful unless his job is one that lets him put light in people's faces," says Dr. McFarland.

To the hostess serving the nation's major airlines, the executive figure at the left—dark suit, white homburg, white topcoat, and the bulging, over-sized brief case—is about as familiar a sight aboard their planes as the uniformed pilots and crew with whom they fly. Certainly very few Americans do more traveling on the commercial airlines of the U.S. than does Dr. Kenneth McFarland of Topeka, who logs more hours aloft each week as a passenger enroute than most civilian pilots who earn their living in the air.

If you didn't know better, you might suspect that Dr. McFarland supports his Kansas family acting as a flight safety inspector, or some such work, for the nation's airlines. Actually, nothing could be farther from the truth, as this Kansan, who was awarded a plaque a few years ago as the "Nation's Number One Air Passenger," treats his up-front seat on a plane as just another office, settling down to work from his 30-pound brief case as soon as he boards a plane, usually quite oblivious of the fact that his plane has taken off, is flying, or is landing.

Except for the hostess corps, who contact Dr. McFarland enroute, the familiar picture of this man to the thousands of Americans who see him each year is the one presented in the panel of four photographs above, gestering, orating and expounding behind the rostrum of a speaker's platform. This is the world of Kenneth McFarland, who has built a massive reputation as one of the nation's top public speakers, whose appearance as the feature attraction at hundreds of conventions during the past decade has resulted in his being voted "America's Foremost Public Speaker" in a nationwide poll conducted by the United States Chamber of Commerce.

Serving as the Educational Consultant for the world's largest business organization, the General Motors Corporation, and the nation's biggest trade association, the American Trucking Association, Dr. McFarland gives about 200 talks a year to groups whom he considers "the key leaders of the nation." These talks take him to the four corners of the nation, at a speed and frequency that is astounding, even in this age of jet air travel.

"One of my favorite sayings is," Dr. McFarland chuckles, "just stay in one spot long enough and I'll be by, or," he adds, "Eleanor Roosevelt. People checking my schedule aren't too impressed when I have two speeches in New York with one in Los Angeles in one week," he says, "until they realize that the California talk is sandwiched in between the two New York ones."

About eight times a year, Dr. McFarland executes what he terms a "ringer." That is when he talks to groups at the four borders of the nation, all in one week. This could include the National Sales Executives in Los Angeles, the National Management Association, in Washington, D. C., a School Business Managers Association meeting in New Orleans, and a talk before the American College of Surgeons in Chicago.

Outside of his office, which is located in the fashionable Westboro Mart section of Topeka, and his home, on a 140-acre farm inside the city limits of Topeka, Dr. McFarland is sure he spends more time at the Midway airport in Chicago than any other locality. "I'm in Chicago three or four times a week usually," he says; "I think it would be almost worthwhile for me to have an office at the airport. As a matter of fact, TWA has given me the use of one of their offices there."

Dr. McFarland's varied interests and background as an educator, businessman, industrial advisor and personal consultant make him at home in almost any group. His audiences encompass a vast scope of interests: teachers, pickle packers, church people, morticians, beer distributors, sales executives, to mention a few of the varied groups he speaks before constantly.

Born at Caney some 53 years ago, Kenneth McFarland left that small Kansas community to attend teachers college at Pittsburg, Kansas. He went on to receive his Master's at Columbia University and his Ph.D. at Stanford. For 24 years Dr. McFarland served as a Kansas school executive and achieved a national reputation in that field. The McFarland Trade School, which he designed and built at Coffeyville, was named in his honor and as recognition of his service. He is sometimes described as "the teacher who has made the whole continent into a personal classroom." It was while he was superintendent of schools at Topeka that he joined General Motors as an educational consultant some 10 years ago.

The reputation that Kenneth McFarland has built as a public speaker stems from his sincere conviction that effective speech can be a great medium of service to his fellow men. He believes that the best way to get certain basic truths over to people is to look them in the eye and tell them. His philosophy is that no one can render any greater service to other people than to keep them aware of America's rich heritage and opportunities and to keep them inspired to live by the philosophy that will let them capitalize fully on their own capabilities.

He has repeatedly said, "Any man who helps another man to live more abundantly is doing the work of God."

By Don Richards

●

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You will learn the secret of creative salesmanship, you will discover the basic secret that turns salesmen into stars and you will get a wealth of sales making ideas, any one of which can bring big increases in your sales.

Give all three records to every man that sells for you. It will be one of your best investments.

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BRC 152
LP hi-fidelity



DON'T TELL 'EM . . . SELL 'EM

by David Yoho

Director of the Surfa-Shield Institute

BRC 152
LP hi-fidelity

About this record:

The message by David Yoho, via a method of painless bisection, establishes a theme, a composite picture of a professional salesman.

The first of the composite parts—that when put together spell successful salesman—involves the head and shoulders. A salesman takes a big load on his shoulders when with the right mental attitude he says "I can" when others say "I might" . . . "I will" instead of "I hope to" . . . "I must" instead of "I should try."

The professional salesman injects into everything he says and does a positive attitude—it follows a body pattern. The successful salesman starts to walk like he knows he is going in. He acts like he knows he is going to make a sale. His speech takes on a different tenor.

Thus, the first part of bisection is attitude.

The second part is enthusiasm. The successful salesman is proud and excited about being a salesman and about the product or service he has to sell.

The next part of the Yoho bisection of the very human salesman is realism and sincerity.

Realism is giving the customer what he bargains for. Seeing that he sees clearly what he is buying and is not being cheated.

Sincerity is not false flattery. It is saying what you mean with conviction and coming through loud and clear to the prospect. It may be on a personal matter or on the business level.

Sincerity goes hand in hand with realism. The two qualities must be coupled in every presentation you give. These two qualities are not used enough, simply because many salesmen believe it makes them look foolish. True realism and honest sincerity do not make anyone look foolish.

What comes after realism and sincerity? A little thing called selling benefits. People don't buy the products you talk about, they buy the benefits that come from them. They buy taste, beauty, utility, dependability.

There are four general areas of motivation: Gain, Pride, Fear, and Imitation. You can appeal to people with the benefits offered by your product through their desire for gain, their pride of ownership, their fear of missing out, and their propensity for imitation.

From selling benefits to the next part of the bisection of a successful salesman: His ability at overcoming objections.

David Yoho uses a system he calls post negative suggestion. From the first words spoken in your sales presentation, you are closing the sale. You are gathering and garnering facts you will use for (and against) your prospect at the conclusion of the sale.

The professional salesman knows that when a prospect begins to offer objections that the sale is really beginning. The prospect is perking up. He is showing interest.

The art of asking questions is one of the large parts of a salesman. He must develop this art and use it. Asking questions and getting answers is his method (since he cannot read minds) of probing and finding out what the prospect is thinking. It is his major tool for finding out just what kind of suggestions he should plant in the prospect's mind during the presentation, so that when the "post" (closing) period of the sale comes into view, he can negate a prospect's objections.

The last part of a bisected salesman has to be understanding. You must understand how people feel and what action they will take in accord with their feelings.

About the speaker:

David Yoho is the director of the Surfa-Shield Institute, which offers a training program covering every aspect of the home improvement business. The store of knowledge he imparts to one and all on this record-of-the-month selection is invaluable to salesmen in all industries. He is a nationally known sales figure, renowned public speaker, dialectician, sales consultant.

Starting as a roofing and siding salesman in 1949, he has spoken or developed sales programs in most of the cities in the United States, in Canada, Cuba, and Puerto Rico.

Mr. Yoho is the author of several books, and has cut both tapes and records in the sales field for RCA Victor. He is a man with a message worthy of being heard.

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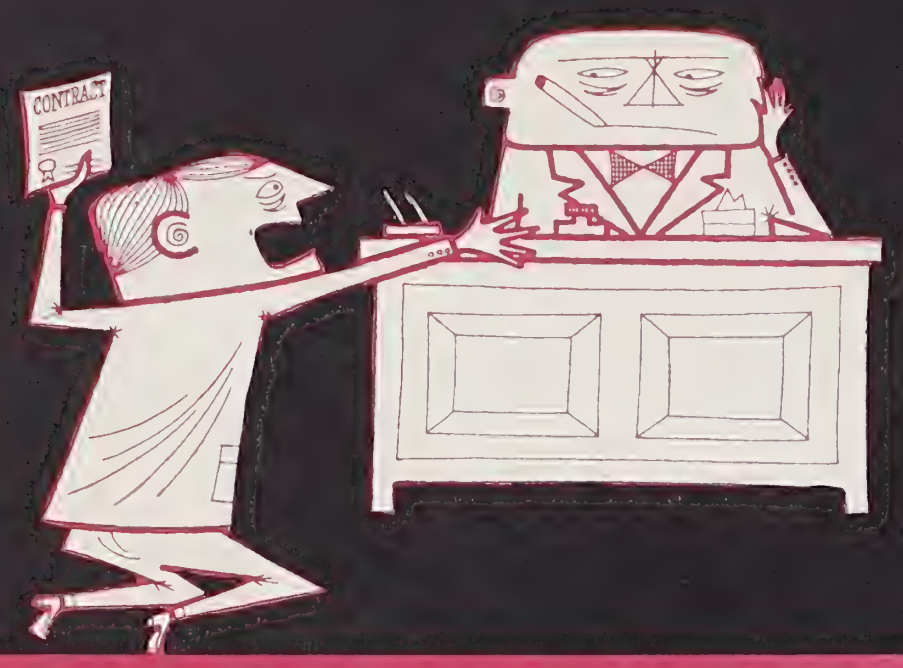
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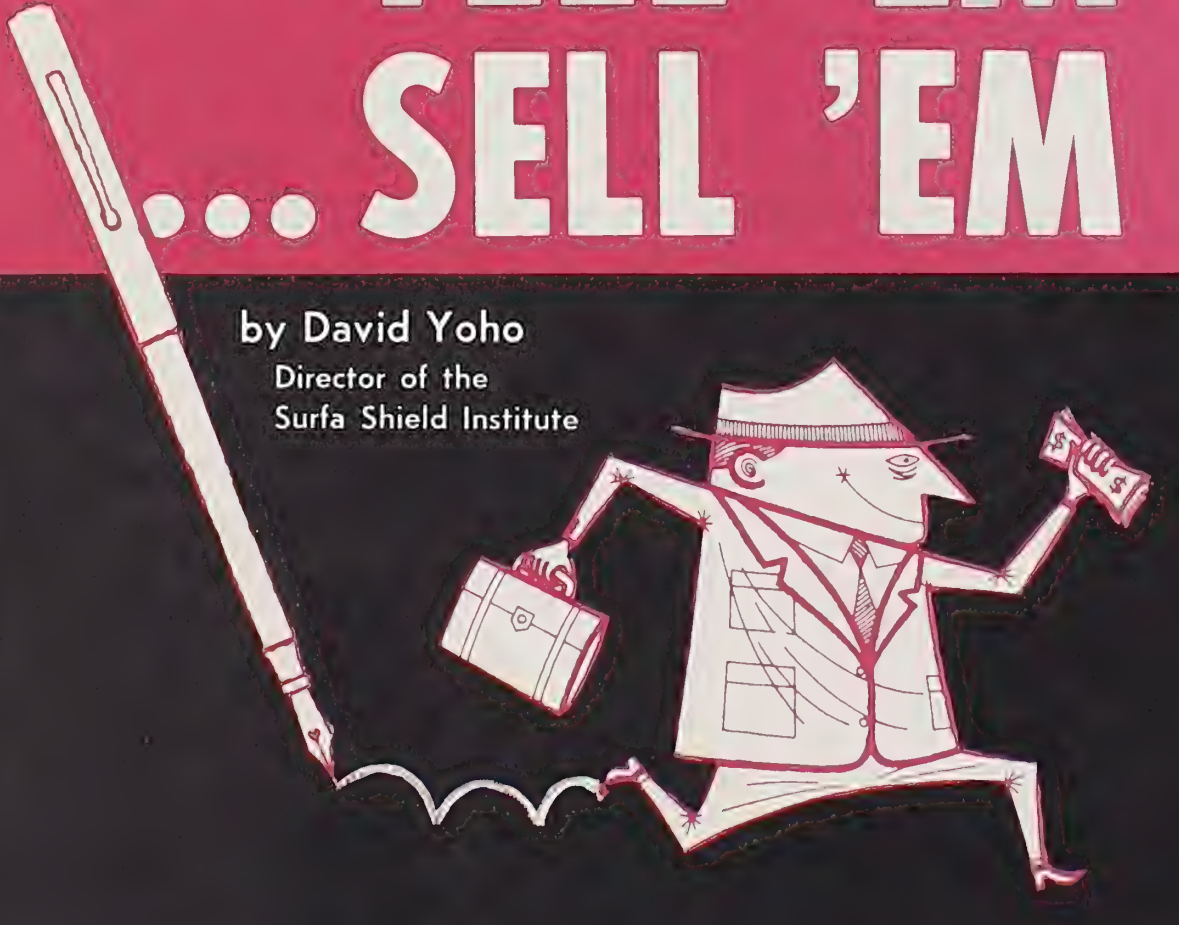
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DON'T TELL 'EM ... SELL 'EM

by David Yoho
Director of the
Surfa Shield Institute



This is a booklet of the Businessmen's Record Club recorded speech, "Don't Tell 'Em . . . Sell 'Em," by David Yoho.

BUSINESSMEN'S RECORD CLUB

— PLEASE NOTE —

This booklet contains the script for the LP 33⅓ high-fidelity record, "DON'T TELL 'EM . . . SELL 'EM by DAVID YOHO.

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CAREER ACADEMY RECORD

Career Academy Medical Assistant Training Program

Lesson No. 25

Business Office Procedures (Continued)

The business and accounting procedures you are learning represent the accumulated experience and knowledge of leading Medical Accounting Firms.

These firms have made exhaustive studies in the area of medical record keeping and accounting procedures, all of which were designed to simplify, standardize, and improve the accounting methods used by practicing physicians. The methods and procedures taught are in general use and are the latest and most modern methods presently devised.

However, you must remember that each doctor's office, in effect, is conducted as an independent private business office. Your doctor may use a different system of record keeping to meet his specific requirements.

Therefore, individual variations between the system taught here, and the system in use in your doctor's office, are to be expected. In general, however, the forms you are learning to use will be similar to those found in most medical offices.

A certain amount of disagreement exists between individual physicians as to the best method of handling certain routine office tasks.

For example, in Lesson 24, you learned how charge slips are used to keep track of services performed by the doctor. However, not every doctor uses charge slips, even though they are recommended by medical business office authorities.

Also, some doctors insist upon itemized statements for each patient. Others simply present the total bill to the patient, feeling that itemizing a statement is not necessary.

Naturally, since these procedures vary, you must use the method preferred by your doctor, especially when you begin work in an office which has a firmly established system.

However, if you should begin work in an office which has no definitely established accounting and record keeping routine, it might be a good idea to present the system described in this lesson to your doctor, with the suggestion that this system could help you to increase the overall efficiency of the office.

Before you make such a suggestion, however, you should be sure that the present system is not as efficient or complete as this system, and that you thoroughly understand both this system, and the one being used by your doctor.

Tactful handling of the suggestion is very important. Remember that your doctor probably has well conceived reasons for every step in his present procedure.

Some doctors may prefer to use a different approach, even though the advantages of these methods seem to you to be self evident.

Keep in mind that, in the final analysis, your job is to handle your doctor's business office to the best of your ability, in the manner he desires.

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A POPULAR PHOTOGRAPHY PRESENTATION

TONY SCHWARTZ ON HOW TO RECORD

THE SOUND OF CHILDREN



KEN HEYMAN

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TONY SCHWARTZ ON HOW TO RECORD

THE SOUND OF CHILDREN

A unique recording that will help and inspire people who want to make tape recordings of the children around them. Complete instruction booklet, supplementing the information in this record, is enclosed.

Many people who own tape recorders would like to learn the techniques of making recordings of their children—recordings that become increasingly precious as the youngsters grow older. Fortunately, these techniques can be learned quickly, if one has an expert instructor. To make this type of instruction available, the editors of Popular Photography asked famed sound authority Tony Schwartz to share his years of experience and recording know-how. In this record he tells you how to select tape recording equipment and explains his methods of creating sound stories with children. After you learn the techniques—many of which are demonstrated in sound—you'll be able to effectively capture on tape the frequent gems of naive humor and wisdom that come only from the mouths of the very young.

Side 1 of the record actually shows you the meaning in sound of many of the most important recording techniques. Included are sound demonstrations of editing, the fidelity of sound at different recording speeds, types of microphones and their uses in a variety of situations, and the effect of architectural surroundings. In addition, you are shown how to improve the quality of tapes by re-recording them. Three entertaining sound stories demonstrate how you can:

- Preserve meaningful moments in children's lives
- Record stories that people tell about your children
- Recreate significant moments in a child's life.

If you have ever wondered, "How can I get children to talk?" you'll find the answer in these brief but complete vignettes in sound. Actually, very few children *don't* talk—and therefore the problem is to record them when they are talking and doing things, as shown in these examples.

Side 2 contains three sound stories that are strikingly original in conception and execution. In these "sono-montages," you hear only the sounds and voices of the children; no narration is needed to make the stories complete. The first sono-montage, "Children and God," is a provocative collection of serious and humorous comments of children on "Who is God?", "Where is God?", good and bad, heaven, and prayer. Children of all faiths and backgrounds are heard in this presentation. They were recorded at home, in school, and at play on sidewalks and in playgrounds. These naively reverent opinions reveal an aspect of children's thinking that until now has never been recorded.

The second vignette, "Nancy Grows Up," is a classic recording that has been broadcast many times on network radio. It consists of tapes which Tony Schwartz made of his niece from her infancy to adolescence. The first sound you hear was made when Nancy was a month old and the last when she was 13. This span of years is condensed—by the miracle of tape recording—into a little over two minutes. Many people consider it the most enthralling two minutes of sound they have ever heard!

The last section, "Sound Snapshots," was compiled from the thousands of tapes of children that Tony Schwartz has recorded over the years. This choice selection of the younger generation's droll expressions ripples with spontaneous humor. While you're chuckling, you'll probably be thinking of how to capture the amusing sayings of your own children and those of your friends.

HEAR THE ANSWERS:

- What are two reasons for making recordings at 7½ inches per second rather than at a slower speed?
- For what type of situation should you use a cardioid microphone?
- Why use a windscreen?
- How can you reduce the amount of car rumble in a recording?
- In what type of rooms is there considerable reverberation?
- What is the disadvantage of making twin-track recordings?
- How can you use the voices of many children to create an essay in sound?

TONY SCHWARTZ: THE EXPERT'S EXPERT ON SOUND

Your instructor, Tony Schwartz, is a pioneer in the use of portable tape recorders. For 23 years he has been capturing the sounds of actuality wherever he finds them. He uses the world as his studio, instead of a sound-proof room. His perceptive recordings—ranging from the street songs of children to the candid comments of New York taxi drivers—have been internationally acclaimed. Creator of the soundtracks of many prizewinning radio and TV commercials, he also writes a monthly column on sound for Popular Photography. In this record, for the first time, he explains the working methods that have made him the world's No. 1 sound collector.

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Printed in the United States of America
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TENNIS FUNDAMENTALS with Welby Van Horn

ON WELBY VAN HORN

"No teaching professional in tennis – or possibly in any sport - can boast the magnitude of success enjoyed by Welby Van Horn, who has been the pro at the Caribe Hilton Hotel and Tennis Club in San Juan since 1951. Van Horn taught 1967's top-ranked player, Charlie Pasarell, how to play the game when he was only 8, and Pasarell is just one of many champions that Van Horn has trained.

Tennis was virtually non-existent in Puerto Rico when Van Horn first arrived. But during the years since his program began to bear fruit in 1955, 21 of the players who learned the game under him have earned a total of 138 national rankings. Eleven different Van Horn protegés have reached the finals of national championships, including Freddy De Jesus, the 1970 National 16-and-under Singles and Doubles Champion.

Van Horn himself is a world class player, at 19 one of the youngest finalists ever at Forest Hills. A precocious pro at 21, he is thus a veteran teacher of more than 25 years' experience. His methods have started more players on the road to championships than any other."

SPORTS ILLUSTRATED

ON WELBY VAN HORN'S BALANCE SYSTEM

"Certainly no word in a teacher's vocabulary is more important than balance. Watch a good quarterback in action, a basketball player as he moves to make a jump shot, or two boxers in a ring – they all have balance. We recognize its importance, but few of us have used the concept as precisely as Welby Van Horn does.

In the first stages of his balance approach, there is no mention of shaping the stroke; he is talking about balance, pure and simple. Since balance can be taught and practiced even without a racket we might think at first that it does not have anything to do with "shaping the stroke", but when Welby Van Horn forms the essentials of good balance, *he is automatically shaping the stroke.* He creates a frame, or "mold", in which to put the racket. Once the pupil has absorbed the principles of the Van Horn Balance Approach, a few key ideas on the swing set him well on his way."

JIM LEIGHTON
in his book
"Inside Tennis - Techniques for Winning".

ON TEACHING TENNIS

"There is an old myth that tennis is an easy game. My teaching is based strictly on the premise that tennis is a difficult game. Rather than try to cope with frustrations that must surely overtake a student later on, I try to prepare him in advance. If he is well-grounded in the fundamentals, within a certain range of correctness, he can only progress.

I believe that the vast majority of all those who play tennis would enjoy it much more if they could reach a level closer to their potential. In any activity I believe that enjoyment increases in direct proportion to proficiency, so what I strive for with my students is maximum proficiency in minimum time."

ON LEARNING TENNIS

"The proper way to learn tennis is not to imitate the great players who, because of their experience and ability and the speed of play, constantly improvise and violate the fundamentals.

The proper way to learn tennis is to learn the fundamentals."

WELBY VAN HORN

ON THE FILM "TENNIS FUNDAMENTALS"

"The Welby Van Horn instruction movie is by far the best tennis instruction film I have ever seen. Welby is one of the four outstanding tennis coaches in the world, and his method of teaching is easy to follow – for athletes and non-athletes alike. This film is the equivalent of 10 lessons from Welby. It should be in the home of every aspiring player."

GLADYS M. HELDMAN
Publisher and Editor
WORLD TENNIS MAGAZINE

ON USING THIS RECORD

The material on Side 1 of this record (and in the accompanying booklet) constitutes the equivalent of 10 lessons. It cannot be learned by merely listening to it – you must practice it, constantly and repeatedly. It can be used most effectively in conjunction with the film "Tennis Fundamentals," which shows Welby Van Horn in a step-by-step demonstration of each of his exercises.

All of these exercises can be practiced alone and many can be practiced away from a tennis court. If you are a beginner, the more secure you feel in your movements before you play on a court (where both you and the ball are in constant motion), the faster you will find yourself improving. If you are an intermediate, practice both off and on the court will improve your strokes and make your playing more enjoyable.

The material on Side 1 of this record and described in the accompanying booklet is fully demonstrated by Welby Van Horn in "Tennis Fundamentals", a 32-minute film available for purchase or rental in 16mm with sound and Super8mm with titles.

Produced and distributed by Tennis Films International, Inc., 137 Newbury Street,
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DAVID DINKINS

TENNIS FUNDAMENTALS

with Welby Van Horn

AS DEMONSTRATED IN THE FILM "TENNIS FUNDAMENTALS"



Tennis Films International, Inc.
137 NEWBURY STREET
BOSTON, MASSACHUSETTS 02116



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Which of 24 languages do you want to learn? Now—with the proven Conversa-phone Method—**any** language becomes easy to learn. You simply put on a record . . . listen . . . repeat . . . and as expert instructors speak their native tongue, you learn the natural way a child learns—by listening.

With Conversa-phone's short-cut method, there's no tiresome grammar to learn, no dull verb conjugations and no classes to attend. This is truly the modern way to learn a language for travel and fun.

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CX-122	Serbo-Croatian
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CX-124	Hindi
CX-125	Arabic
CX-126	Czech
CX-127	Ukrainian
CX-128	Danish
CX-129	Spanish
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FOREIGN LANGUAGES

Now children can learn another language by listening to recorded stories that amuse as they teach. This is truly the natural way to learn—by listening. As expert teachers speak on the records, your child learns vocabulary, diction and pronunciation. This method is used by many schools and has been proved successful . . . and so simple. Give the gift of language to a child with a Conversa-phone course. Complete with 10" high-fidelity, long-playing instruction record and illustrated manual . . .

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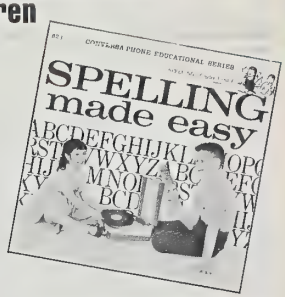


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VOL. I

IMPORTANT: Start improving your spelling with any course in this series. Each course is different... each can boost your word power.

SP-821



the Magic Key to

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Educational Material Prepared by Hugo Hartig, Assistant Professor of Education, Eastern Oregon College

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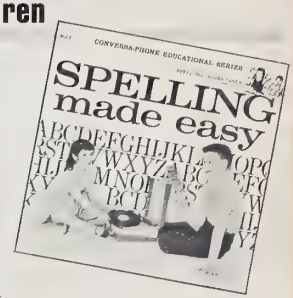
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YOUR KEY TO MORE KNOWLEDGE

Would you like to have the ability to use the correct word at the correct time? Would you like to be able to express yourself in one word, rather than 5 or 6 in order to get an idea across? Would you like to increase your vocabulary with many useful words? These are the problems that Conversaphone's Vocabulary Builder Courses will help you solve. The staff of Conversa-phone has used its many years of experience to produce this series to help students, businessmen, housewives, organizational leaders, college graduates and many others improve their ability by building a strong vocabulary.

Here are a few of the advantages that can be derived from these Vocabulary Builder Courses:

- **helps you pronounce difficult words correctly**
- **stops you from making embarrassing errors**
- **enables you to speak more fluently and convincingly before friends or audiences**
- **gives other people a better impression of yourself**
- **makes it easier for you to put thoughts down on paper**
- **helps to correct spelling mistakes**
- **and last but not least it will richly increase your vocabulary in a short time**

It has been demonstrated many times that persons with above average vocabularies have been able to do much better in the job market. Not only do they obtain the choice positions, but also the higher paying ones.

In the process of writing these courses, thousands of words were scrutinized to ascertain the feasibility of their use as good vocabulary building material. Through this process many words were eliminated because the staff felt that they were too common or that the word had very little practical use in our modern society. The next step was to grade the words into three separate categories; namely, words that have great important usage, words that are more unusual and will add color to your conversation and lastly words that will add distinction and class to your vocabulary. Therefore, the first volume of Conversa-phone's Vocabulary Builder Series SP-826 contains important usage words, the second volume SP-827 contains colorful and unusual words and the third volume SP-828 contains distinctive and slightly more difficult words.

Each course comes with its own manual. The manual contains the recorded words, giving the most widely used definition and the part of speech (noun, verb, adj., etc.) for each word. The student should familiarize himself or herself with the meanings of the first group of words. Once this has been accomplished the record should be put on. The instructor will give the exact pronunciation of the words being studied and then use the word in one or more sentences. While you are listening to the record you will be able to follow the meaning of the words in the text. In this way you will see what the new word is being substituted for in the instructors' sentence. As an example, let us take the word "concise". The instructor says the word "concise" and then gives the sentence, "The senator gave a concise speech." By checking the manual, we see that "concise" means "short and to the point". Therefore, if you did not know the meaning and use of the word "concise", you might have said, "The senator gave a speech that was short and to the point.". By being able to use the word "concise" you have improved your vocabulary and expressed yourself by the use of one word where it might have taken another person 5 or 6 words to express himself.

Another feature of each course are the 20 quizzes that enable the students to check the progress they are making. Conversa-phone Vocabulary Builder Courses are a fine set of learning tools for all students and graduates who wish to improve their word usage. Each course consists of a 12 inch Hi-Fi LP record and instruction manual.

SP-826 Vocabulary Builder — Vol. 1
SP-827 Vocabulary Builder — Vol. 2
SP-828 Vocabulary Builder — Vol. 3



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S-200 TWO HOUR SHORT HAND



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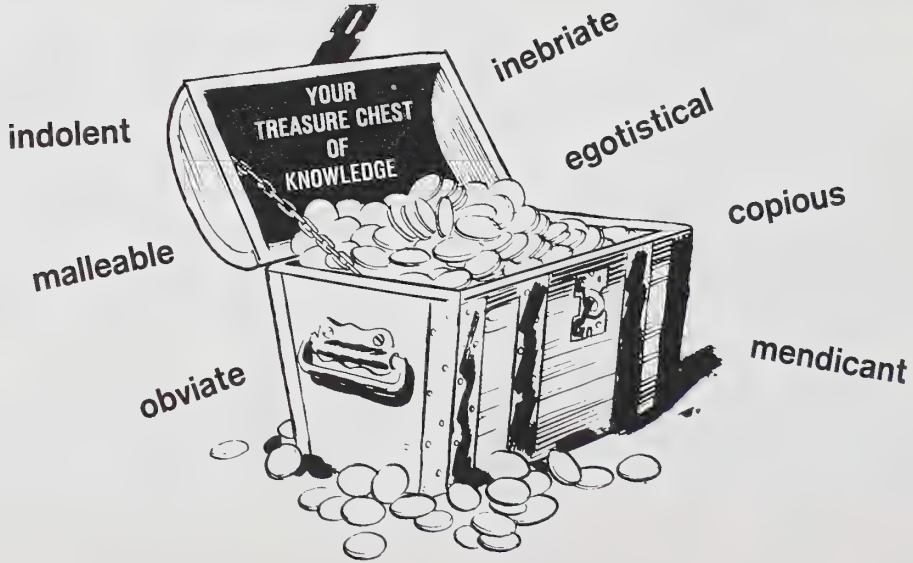
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SP-826
VOL. 1

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VOCABULARY BUILDER



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Successful Teaching Methods since 1911

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TEST 20

a] superficial [adj.]
b] sustenance [n.]
c] tacit [adj.]
d] tantalize [v.]
e] tincture [n.]
f] trite [adj.]
g] tumult [n.]
h] urbane [adj.]
i] usurp [v.]
j] venomous [adj.]
k] vivacious [adj.]
l] volatile [adj.]

Substitute a word from the above list for words in parenthesis.

1. His [livelihood] depended upon charity.
2. The [light color] was indistinct.
3. It was a [poisonous] snake.
4. He was quite [courteous] in his manner.
5. The child was highly [spirited].
6. The [violent disorder] was incontrollable.

ANSWERS TO THE TESTS

TEST 1	1 [b]	2 [d]	3 [c]	4 [i]	5 [h]
TEST 2	1 [c]	2 [e]	3 [b]	4 [f]	5 [g]
TEST 3	1 [5]	2 [10]	3 [7]	4 [1]	5 [9]
	6 [2]	7 [3]	8 [4]	9 [6]	10 [8]
TEST 4	1 [g]	2 [e]	3 [f]	4 [d]	5 [h]
TEST 5	1 [9]	2 [6]	3 [8]	4 [1]	5 [10]
	6 [2]	7 [3]	8 [4]	9 [5]	10 [7]
TEST 6	1 [c]	2 [d]	3 [i]	4 [g]	5 [b]
TEST 7	1 [c]	2 [d]	3 [e]	4 [a]	5 [i]
TEST 8	1 [d]	2 [a]	3 [g]	4 [e]	5 [h]
TEST 9	1 [5]	2 [10]	3 [7]	4 [8]	5 [9]
	6 [1]	7 [2]	8 [3]	9 [6]	10 [4]
TEST 10	1 [j]	2 [c]	3 [i]	4 [h]	5 [b]
TEST 11	1 [b]	2 [g]	3 [j]	4 [d]	5 [c]
TEST 12	1 [5]	2 [6]	3 [9]	4 [10]	5 [1]
	6 [2]	7 [4]	8 [7]	9 [3]	10 [8]
TEST 13	1 [d]	2 [b]	3 [c]	4 [f]	5 [h]
TEST 14	1 [h]	2 [f]	3 [d]	4 [i]	5 [a]
TEST 15	1 [7]	2 [6]	3 [10]	4 [9]	5 [1]
	6 [2]	7 [8]	8 [4]	9 [3]	10 [5]
TEST 16	1 [f]	2 [j]	3 [h]	4 [c]	5 [d]
TEST 17	1 [d]	2 [h]	3 [e]	4 [a]	5 [b]
TEST 18	1 [6]	2 [9]	3 [2]	4 [1]	5 [10]
	6 [7]	7 [3]	8 [4]	9 [5]	10 [8]
TEST 19	1 [c]	2 [d]	3 [h]	4 [j]	5 [e]
TEST 20	1 [b]	2 [e]	3 [j]	4 [h]	5 [k]
	6 [g]				

BEACON LP-308

FOR MATURE PEOPLE



A HIGH FIDELITY RECORDING

THE ORIGINAL

CREPITATION CONTEST

-: ——— :-

CONTESTANTS

LORD WINDERSPHERE (England)

AND

PAUL BOOMER (Australia)

-: ——— :-

ALA ENTERPRISES, INC.
CARDINAL INDUSTRIAL PARK
GILPIN AVENUE
HAUPPAUGE, L. I., N. Y. 11788

MADE IN U.S.A.

"THE GREAT CONTEST"

SIDE ONE

1 THE GREAT CONTEST

2 FAMOUS REAR CONCERTO

SIDE TWO

1 SONGS OF OUR TIMES
2 LETTER TO A TEEN AGE DAUGHTER
3 ODE TO THE FOUR LETTER WORD
4 LITTLE EVA
5 HOW TO PLAY GOLF

This unique recording of the first International Crepitation Contest marks the progression of yet 178 previously held in Europe of which no recording has ever been made. The 2nd International or 179th European contests were unfortunately prevented by the outbreak of World War II, thus, sadly plugging what might have been a big noise right up to this day. Since that final contest we are still awaiting a re-inauguration of the skill.

However, The Great Contest has come a long way since it started as a gourmets' challenge in the small but prosperous town of Glutiion in the principality of Novakia, Hungary. It began in the year 1754 under the tyrannous rule of Andre of Novakia, (son of Flatus) a man of lascivious greed and dire insanity. Count Andre of Novakia had been left vast acres of cabbage farm belonging to his family from whose fields the whole of mid-European culture imbursed its supply of sauerkraut. The name 'Novakia Kraut' in the days of Flatus, was a household name and one which was revered throughout the Empire.

That is until the dubious Andre became (it is recorded) 'crazy like killer cabbage-white' and this twist was the moment of collapse for the declining cabbage trade, but a certain start of a new sport for only the toughest of men. Andre, inspired by cabbage wine, plotted a method that would quench his ugly lust for murder-undenied in wining and dining his victims to death, on a diet of cabbage and cabbage and cabbage, which he served in such remarkable amounts and in so many courses that many a visitor, out of the traditional politeness to his host, though bursting at the very seams, would drink his health, and lift a final fork to the mouth before clutching the middle, wiping the brow and gaffawing to a deadly slump beneath a finely decked oaken dining table.

Now, Andre had one secret advantage over his ill-fated guests, being the host of his own house and master of his own plan, he had the guts to dispel the gathering fumes of flatulence in many a strange crepitating sound with the sly discretion of afterward recounting that these were due to the dreadfully old condition of the ancestral chair upon which his enormous frame was imprisoned. Thus the wicked Count succeeded in poisoning many an unsuspecting victim, throwing discreetness from the police to the wind. He was proud of his doings and no-one could stop him, by law.

If it had not been for the growing sauerkraut shortage spreading through its neighboring nations, Novakia may well have kept this fiendish sport within the boundaries of local fame. But just as the cabbage grows and leaves unfurl, so the unbelievable stories reached the ears of international adversaries and casus belli was declared upon the strychnine Andre. It was at this time that his plan began to backfire.

It was soon discovered by the use of a spry spy ring with ingenious methods that the alledged crepitation of the cabbage-king's chair was, in fact, alledged and it was no sooner concluded that the man's manners left nothing to be revered by any dinner guest, so that from then on it naturally became a free fight for all.

As they say, an ill wind blows nobody any good, and this was certainly true for Andre of Novakia. One gusty November eve as his faithful servant Gertrude delivered the seventeenth course of cabbage au gratin to Andre's first open contender ,the mighty Artzbaum of Lithuania, this guest gusted forth the most monstrous sound from his unfathomable chasm that swept poor Gertrude off her feet head first into the tray she was carrying causing this delicately balanced see-saw to hurtle enladened earthenware behind her bent body to the vulnerable temple of her boss, a now startled and enraged corpse posing as a Martian milliner's delight!

The victory of Artzbaum was praised, and back amongst the Baltics he welcomed new contestants to vie for his title of Champ. And so for generation after generation the Artzbaums held and lost, lost and regained the title all over Europe, refining the art and creating a set of well-founded rules for this unique sport which has wound it's way in popularity and support even to this twentieth century.

The sport might have become International a long time before today, if a disaster had not struck at the first meeting ground outside Europe in 1883. On May 20th, on the Island of Krakatoa a great loss was suffered including all traces of the crepitators, when the island virtually exploded in a vaporous cloud. The winner, of course, was unknown.

No claim to the title was left and so the game lapsed for several years until the early 1900s.

Today, at the Maple Leaf Auditorium, Lord Windesmere from England holds the title while a young Australian takes a crack at it. Paul Boomer, a young man who's had stinking results, so far, but since undergoing intensive training promises to trump the title with one foul . . . .! Let's join them at the post, and may the best indigestion win!

SPECIAL EFFECTS: Curly Leek
LINER NOTES: F. Art Freely

SPECIAL ACKNOWLEDGEMENT:

The cabbage growers of the world for making the blow-by-blow contest possible.

HI-FI

STEREO-FIDELITY

BORDERLINE PRESENTS VOL. VI

GONE WITH THE WIFF!

(THE GREATEST CONTEST OF THE CENTURY)



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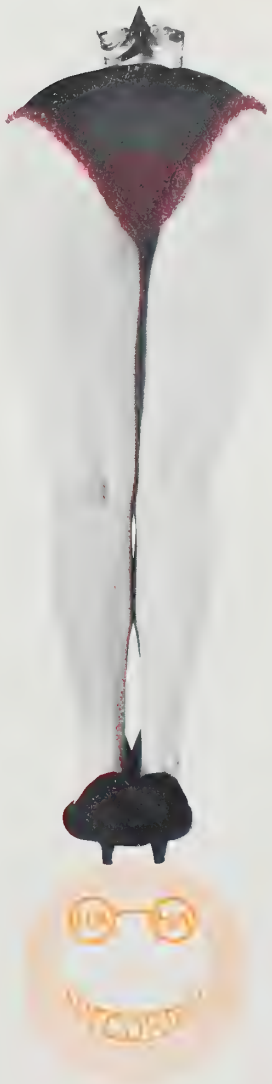
NOT FOR RADIO PLAY

SCANDAL

in the

Queen's

Chamber



THE FUNNIEST PARTY RECORD EVER PRODUCED –

FOR ADULTS ONLY

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No. 1002

THE SCIENCE OF SOUND

The Science of Sound was produced by Bell Telephone Laboratories as an aid in understanding how sound is put to work for the benefit and pleasure of man. If it helps instructors in their demonstrations of acoustic phenomena, we have achieved our purpose. If it inspires young people to further interest in science, so much the better. It is primarily instructive; however, we hope you will also find it entertaining.

1 HOW WE HEAR

Sound vibrations; compressions and rarefactions. *The Science of Sound* has been recorded eight decibels lower than usual so that illustrations of acoustic phenomena can be presented with loudnesses approximately proportional to their level in nature. Adjust the volume of your phonograph so that the announcer sounds as if he were speaking to you in a normal conversational voice. Then, orchestral music and certain other sound effects that would normally be louder than a human voice will sound louder. (The introduction played by the Bell Telephone Orchestra is the *Bell Waltz,* composed by Donald Voorhees, and published by Carl Fischer, Inc., New York.)

2 FREQUENCY

The frequency range of the average human ear; sweep tone from 30 to 15,000 cps. This recording and the phonograph equipment on which you are playing it are, even more than your ear, limited in their ability to reproduce faithfully very fast and very slow sound vibrations. However, with high-fidelity equipment, you may be able to hear vibrations between about 50 and 12,000 cps. The sweep frequency tone is recorded according to the recommendations of the RIAA. Playback equipment that is equalized for the RIAA curve and operating correctly will reproduce all tones from your loudspeaker with approximately equal power. Differences in the apparent loudness of the various frequencies are due to the characteristics of the human ear. These pitch versus loudness characteristics have been charted by Fletcher and Munson and can be seen in most standard textbooks on sound and acoustical engineering.

3 PITCH

How pitch depends chiefly on frequency—and to some extent on loudness; the subjective nature of pitch; the mel scale. The standard reference for 1000 mels is a 1000 cps tone at 40 decibels above 0.0002 dynes per square centimeter. The mel scale tones on this record are presented at greater intensities so that they can be heard more easily.

4 VIBRATION AND RESONANCE

The differences among free vibrations, forced vibrations and resonant vibrations. A tuning fork is struck and allowed to vibrate freely. Then it is driven by an electromagnet to vibrate at frequencies not natural to it.

5 INTENSITY

What sound intensity is; how it is measured; standing waves; the decibel. Since ordinary phonograph equipment is quite limited in its dynamic range we have been forced to modify and accentuate some of the intensities in this and subsequent demonstrations so that they can be heard comfortably by your ears. Actually the average human ear has a maximum range of about 130 decibels between the threshold of hearing, below which no sound can be heard, and the threshold of feeling, above which sound intensity becomes uncomfortable. We have not attempted to demonstrate an intensity range of more than about 40 decibels. (The jet engine and tortoise mating call are presented with the permission of Folkways Records and Service Corporation, New York.)

MARKED FOR DEATH



Sermon by
DR. JACK VAN IMPE

MARKED FOR DEATH

CAN AMERICA SURVIVE ?

SERMON BY DR. JACK VAN IMPE
RECORDED LIVE AT LANDMARK BAPTIST TEMPLE



A portion of the overflow crowd at Landmark during the Crusade.



There are three verses in the word of God that appropriately describe the life and ministry of Dr. Jack Van Impe: Psalms 119:9, "Wherewithal shall a young man cleanse his way? by taking heed thereto according to thy word."; James 1:5, "If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and it shall be given him.", and Psalms 126:6, "He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him."

Dr. Van Impe is a man who believes, practices, and preaches the word of God. His ministry at the Landmark Baptist Temple and over the Landmark Hour broadcast was a tremendous experience, and honest Christians cannot ignore results. Results is the criteria of a man's success. Noah is an illustration of this truth. He saved his family and became an heir of righteousness through faith. Therefore, we must conclude that Dr. Van Impe's revival crusade at Landmark influenced, changed, and converted people beyond our greatest expectations.

I personally asked Dr. Van Impe if he could and would make this message, "Marked For Death", available to the masses of people who heard it and heard about it.

He is a busy man with little time to answer all requests, however, he consented to our urging and gave permission to Artists Recording Company to produce this message as it was preached before an audience of hundreds in Landmark auditorium and perhaps to more than 3,000,000 people on radio.

Concerned Americans should distribute the message "Marked For Death", and Dr. Van Impe's message "The Coming War With Russia" which was preached in the Canton Baptist Temple in Canton, Ohio, and also on the Landmark Hour.

The Chinese proverb "Why curse the darkness when you can light a candle" is appropriate in this tragic hour in human history. Therefore, you can light a candle, hold high a torch, sound a trumpet by making these messages available to thousands across America.

John Rawlings, Pastor
Landmark Baptist Temple
Vice President, Baptist Bible College
Director, Landmark Hour

Produced and Manufactured by

Artists Record RECORDING and PRESSING, Inc.

CINCINNATI, OHIO 45215

700113

JACK VAN IMPE EVANGELISTIC ASSOCIATION

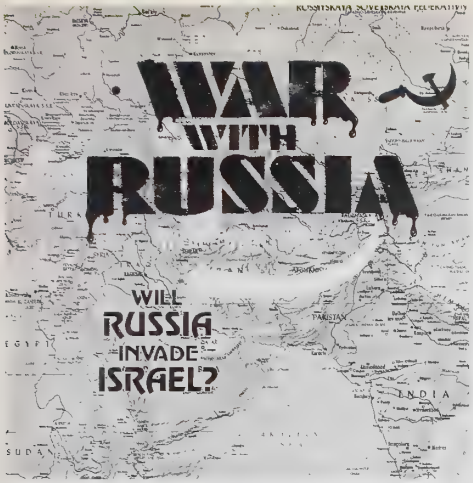
Ambassadors for Christ

II Cor. 5:20

WASHINGTON SQUARE PLAZA · ROYAL OAK, MICHIGAN 48067

DR. JACK VAN IMPE
Evangelist - Accordionist

REXELLA VAN IMPE
Vocalist - Pianist



THIS MESSAGE . . .

has brought more souls to Christ than any other Dr. Van Impe has ever preached. Through careful historical research and thorough Bible documentation, he not only proves the reliability of God's Word, but shows that current international events signal the approach of the world's greatest and most significant military confrontation and the return of the Lord Jesus Christ to earth (the Revelation). Following are but a few of the exciting topics discussed:

- **Who are Gog, Meschech, Tubal, Rosh and Tarshish?**
- **The formation of the Common Market!**
- **The coming world dictator!**
- **Daniel interprets Nebuchadnezzar's dream!**
- **Daniel's seventy weeks!**
- **Will Russia invade Israel? When? Why?**

DR. JACK VAN IMPE . . .

is America's evangelist to the world. Each week his international radio broadcast is beamed to the nations via Trans World Radio's global network of stations. The program is translated into the languages of the people -- including Russian -- and covers the entire USSR.

At home, Dr. Van Impe reaches all America weekly via his half-hour prime time television program. He also schedules several hour-long nationwide specials each year.

Historic events in the ministry of Dr. Van Impe include the following:

- **First United Crusade**
  July, 1958
- **World Radio Broadcasts Begun**
  Easter Sunday, 1972
- **First Nationwide Television Special**
  April, 1976
- **Conducted America's Bicentennial Crusade**
  Philadelphia, Pennsylvania
  July 4 - 11, 1976
- **Named to Marquis Who's Who In Religion**
  October, 1977
- **International Radio Translation Project**
  Begun 1977 -- Completed 1980
- **Weekly Television Ministry Begun**
  January, 1980





JACK VAN IMPE MINISTRIES

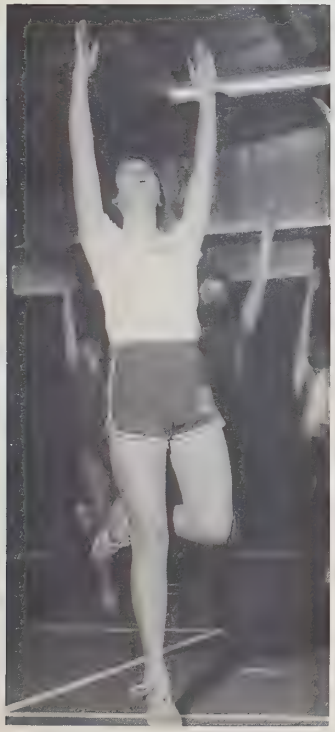
STEREO

Box J Royal Oak, Michigan 48068 Tel. 313-435 3322

FITNESS FANTASIA

Fitness Fantasia No. 16

Side One	Side Two
Day Dreaming	Flapper
Let's Groove	Eye Of The Tiger
'65 Love Affair	For Those Who Believe In Santa
Love's Been A Little Bit Hard On Me	Dream On
	Magnum P.I.
You Should Hear How She Talks About You	Cool Change
School Days	



FITNESS FANTASIA is more than an aerobic dance program. It is a complete choreographed fitness package designed to combine the fun of dance and exercise to bring about cardiovascular fitness, increased flexibility, and an abundance of energy. The simple, yet effective routines are fun and stimulating. FITNESS FANTASIA will help you to achieve a lean shapely body, toned muscles, and that ecstatic feeling as you dance your way to better health.

Become renewed in mind, body, and spirit with FITNESS FANTASIA.

Musical Director and Arranger: Rich Richardson
Engineer: Neal Johnson
Choreography Director: Joni Coe
Limited Selections by the Fit n' Free™ Orchestra.

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The developers of Fitness Fantasia, Nancy Albertson and Joni Coe, have become totally involved in the fitness business. They created Fitness Fantasia in 1975. This program has developed into one of the most popular programs in the country, spanning over 40 states and Canada. They have expanded their audience by authoring books and magazine articles on the various aspects of aerobic fitness. Other areas include corporate fitness consulting and the development of many fitness related products.

Program available through YMCAs.

AMPEX

AX-1000



INFORM, EDUCATE AND REASSURE YOU AND YOUR HUSBAND ABOUT YOUR PREGNANCY

Because having a baby is such an important and unique event in life, possibly the greatest adventure in attaining complete Womanhood; Because it is naturally a time of many questions for both Mother & Father-to-be concerning the changes that occur and the remarkable development of a new life; Because this time should be one of the most happy & exciting of your life, free of fear and worry, and fully explained and understood . . . Because of all of this, and even more that you shall come to realize, we have prepared, for you, in this presentation as many facts and as much information as you may ever need to help and guide you through the months of pregnancy. We doctors who have worked together to make this experience and education available for you, do so not only because we are spokesmen for other doctors, but more importantly —because we are spokesmen for all Mankind, and think that "the joy of becoming a mother" is best enjoyed when it is best and most fully understood.

We do not intend for this to replace the Family Physician or Obstetrician and it would be harmful to use it in this way; Instead, this is to support and supplement the care, attention and advice of your own doctor. The only goal that is important is to help insure health and happiness for the entire family. Do not consider this as a bed-time story or as a strictly technical presentation; It is a carefully thought out factual and educational guide, but remember that it is just that: a guide, and we urge and encourage you to make and keep an open, honest communication with "your" doctor. It is his experience in the vastness of this subject that cares for you on a daily, weekly, and monthly basis, and there is no substitute for his personal touch, But here too, in this package, is something of great value because it gives you the chance to inform, to educate, to reassure your own self about what is happening within you—your pregnancy. And we feel confident that we have undertaken to begin helping you understand and feel, without fear, without doubts, without misconceptions, one of the most remarkable and fulfilling events in the whole spectrum of human experience: that of pregnancy and birth, of going from maternity to motherhood.

Credits for Maternity to Motherhood:

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8961 Sunset Blvd.
Los Angeles, California 90069

Executive Producer: Michael Shapiro

WITH APPRECIATION AND GRATITUDE TO WOMANHOOD, THE BASIS OF THE ORIGINAL IDEA

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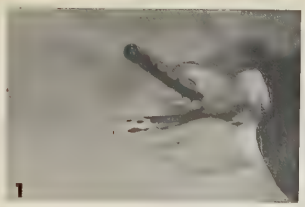
Field Social Studies Program

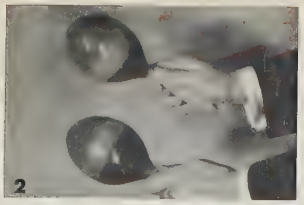
Directors: Richard E. Gross and John U. Michaelis

Technical information. The sound filmstrip may be used either on automatic synchronized projection equipment or on manual equipment. In either case, the focus frame should be projected before the recording is started. If automatic equipment is used, play the side of the recording marked *automatic*. The subaudible signal on the record will automatically advance each frame of the filmstrip in synchronization with the narration. If manual equipment is used, play the side of the recording marked *manual*. Advance the filmstrip one frame each time the bell chime is heard. Remember to project the focus frame before starting the recording.

514-02759-2

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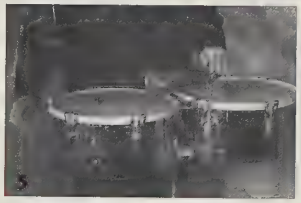

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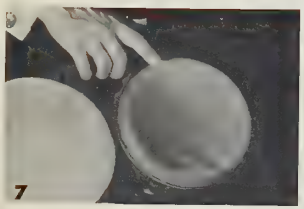

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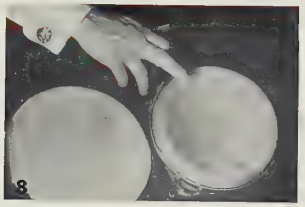

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let's play


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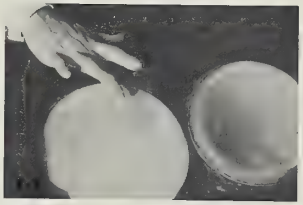

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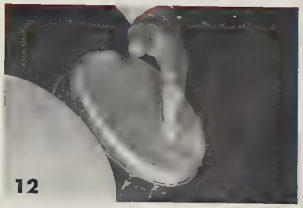

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bongos


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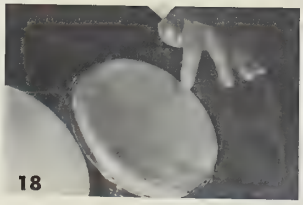

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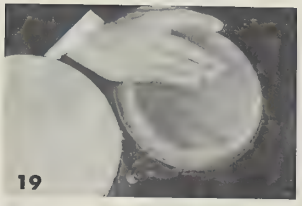

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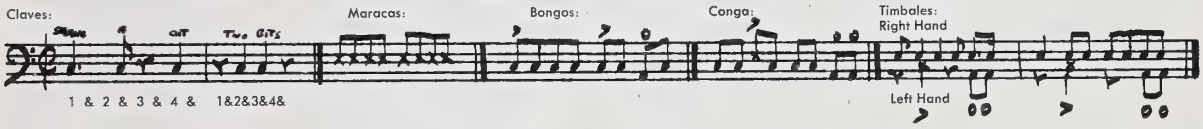
If your heart beats, you have rhythm, so . . .

Let's Play Bongos!

Everyone can play bongos. Everyone interested, that is, and if your interests include primitive art, Cuban music, or any form of creative hobby, this album is for you. This album is for the professional too, several of the tracks include accompaniment of immeasurable value to both the student and the professional. It is a complete authoritative and educational course on the method and procedure of playing the bongo drums, costing you less than one half the price of one personal lesson of instructions, so . . .

Let's Play Bongos!

Though reading music is not essential, those who do will appreciate the following few patterns.



Let's Play Bongos!

AUTHOR AND DRUMMER — **Jack Burger**
NARRATOR AND PIANIST — **Danny Gould**
COVER PHOTOGRAPHY — **Ray Blagof and Jack Burger**

"Jack Burger's background reads like a 'Who's Who' of Hollywood. Being both accompanist and teacher, he has played for such notables as . . . " So said a recent record album that featured Jack's bongo work. The credits went on to list Fred Astaire, Lisa Kirk, Van Johnson, Buddy Bregman, Gene Nelson . . . etc. Jack has taught professional drummers and the smallest of children. His method is clear, concise, and understood by all. "Let's Play Bongos" grew out of a tape recording he made for an extremely busy doctor. They could never adjust their time schedules for a personal lesson, so Jack recorded a complete course on his own tape recorder. There were no accompanying pictures, but when they did finally get together for a personal meeting, Jack listened to a very accomplished bongo player. Months of rewriting and photography followed, and today we have, LET'S PLAY BONGOS!

Danny Gould has stepped out of his role of arranger and composer to do the narration on this album. Danny first met Jack when he was recording one of his own compositions on which Jack played bongos. When he first was shown the script of Let's Play Bongos, Danny's enthusiasm led him to accept the job of narration and playing the piano backgrounds.



Gould and Burger instruct intricacies of bongos in HiFi









LIBERTY

LRP 3177

learn - play BONGOS

with "Mr. Bongo" Jack Costanzo



PRINTED IN U.S.A.

LIBERTY
LRP 3177

learn -play BONGOS

Here's what you will find inside:

- **Exciting record of step-by-step instruction with the great Jack Costanzo showing how to do it and how bongos should sound. Basic bongo beats, variations and effects.**
- **A chance to "sit in" with Jack Costanzo's great orchestra, and practice what you learn by playing along with top professional musicians.**
- **Photographic illustrations showing proper positions for holding and playing bongos.**
- **Written examples of some of the many rhythm variations possible on bongos.**
- **Other valuable information to help you find fun and excitement playing bongos.**



Jack Costanzo, "Mister Bongo," says: Learn to REALLY Play Bongos!

IT'S EASY • IT'S FUN • IT'S EXCITING

Great fun at the beach, at parties, forming an orchestra or playing for your own amusement. Anyone can play bongos and discover the excitement of this popular instrument. Jack Costanzo, greatest of the bongo players, gives personal instruction in the basic bongo beats, variations, effects and the art of improvisation. Jack also places his fine orchestra at the student's disposal, giving a chance to play like a professional with top musicians. Sounds great with all types of music from Latin to rock 'n' roll.

Anyone can learn, everyone can enjoy the pulsating excitement of playing BONGOS!

IRA COOK—Narrator, *is one of Los Angeles' leading personality disk jockeys, holding forth daily on Radio Station KMPC. His very popular show is frequently broadcast world-wide under the auspices of the Armed Forces Radio Network.*

JACK COSTANZO HAS TAUGHT: Marlon Brando, Gary Cooper, Carolyn Jones, Hugh O'Brian, June Allyson, Ricardo Montalban, Harry James and many other celebrities from the entertainment world.

HAS BEEN FEATURED WITH: Stan Kenton, Nat "King" Cole, Ray Anthony, Harry James, Nelson Riddle, Billy May, Les Baxter and other top orchestras.

The country's leading bongo player, Jack Costanzo is, more than any other individual, responsible for the bongo's acceptance and great popularity in the United States.

A native of Chicago, Jack showed an early obsession with rhythm. Knives and forks became drumsticks and any reasonably flat surface saw duty as a drumhead. The rhythm also showed up in his feet and Jack found himself a teacher of ballroom dancing at the age of fourteen! It was while dancing to an imported Puerto Rican rhumba band that Jack discovered the bongos. Undismayed by the fact that he could not find bongos in this country, he made his own! Then followed hours of practice and experimenting on this instrument about which little was known and less written.

After his enlistment and subsequent release from the service, Jack continued his dancing, teaching and practicing on the bongos. His first job for pay as a bongo player was with the Bobby Ramos orchestra at the famed Trocadero nightclub in Hollywood. Not long after that he joined Stan Kenton and began making bongo history. Many of Jack's recordings with the Kenton ork are now classics in bongo playing. Bongos became known as an instrument and Costanzo emerged as its leading exponent.

Then, becoming the fourth man in the Nat "King" Cole "trio," Jack further broadened the scope of bongos. More great recordings were forthcoming.

Since that time, Jack has been associated with most of the great names in the entertainment world. For the past several years he has had a successful orchestra of his own. Through his efforts the bongos are now accepted as an exciting musical instrument and are enjoying immense popularity.

Who but "Mr. Bongo" should undertake to teach the instrument he has mastered so perfectly?

producer: FELIX SLATKIN
engineer: HENRY LEWY
cover design: PATE/FRANCIS & ASSOCIATES
photography GARRETT-HOWARD, INC

LIBERTY RECORDS INCORPORATED • LOS ANGELES 28 CALIFORNIA

LIBERTY



Play BONGOS with Jack Costanzo

READING THE NOTES

symbols:

L – left hand

R – right hand

O – open (applies only when left hand strikes with forefinger as opposed to the fingers and thumb patterns which occur in the basic martillo).

Notes with the tails going up are played on the smaller, higher pitched *macho* drum. Notes with tails extending downward are played on the larger, *hembra*.

Students who have studied some music will recognize the time values assigned to each note. The words are written below the notes as an aid to learning and remembering the patterns.

You will notice that each variation is one *measure* long. In other words, all the notes occur between two vertical lines which cross the music *staff*. For our purposes, each measure is made up of four *regular* beats. Any note, then, will receive a time value of a beat or a fraction of a beat. Any of these combinations is equal to one beat:



In other words: ♩ = one beat

♪ = ½ beat

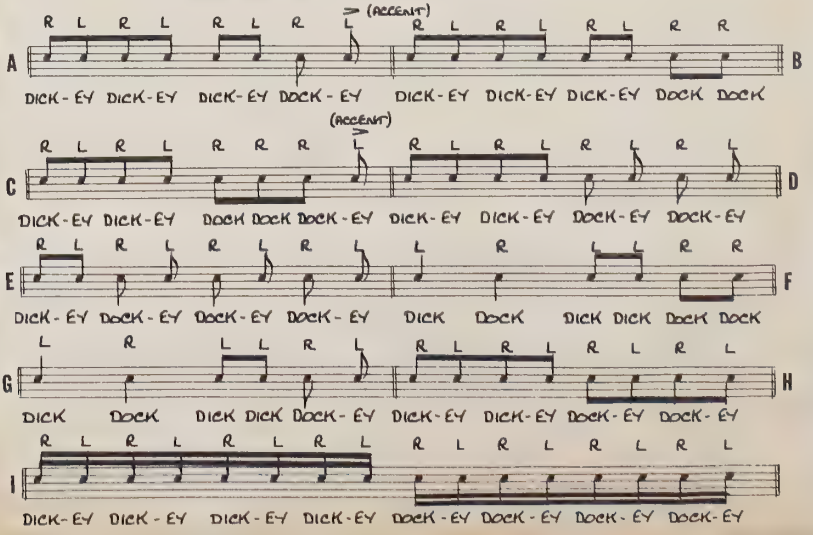
𝅘𝅥𝅯 = ¼ beat

Each measure, then, is so constructed that all the notes add up to four full beats. When learning the variations, always count slowly and in rhythm, making sure that each note receives its proper time value.

Students who have had no previous music training will be able to see the relationship between the written notes and the way they sound by comparing the first few variations with the manner in which they are played on the recording under the section on variations. This should permit the student to interpret the remaining variations correctly.

VARIATIONS OFF THE MARTILLO (MAR-TEE-YO)

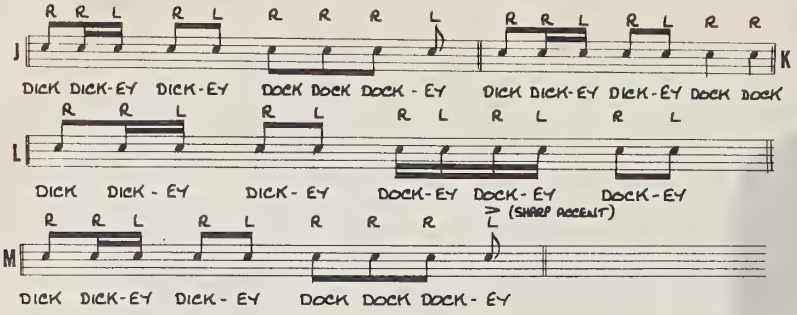
NOTE: Each of these variations is used in conjunction with the martillo. The basic martillo should be played, then the variation, returning again to the martillo. Practice them this way.



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VARIATIONS OFF THE AFRO-CUBAN BASIC BEAT

NOTE: These patterns are used in the same manner as variations off the martillo.
Play the basic beat, then the variation, then return to the basic beat.



PITFALLS AND WARNINGS

1. Practice slowly! Build up speed gradually.
2. Make sure the remaining fingers don't fold under when striking with the forefinger.
3. Never let nails touch the drumhead. This may damage your instrument.
4. Rest often to avoid blisters and sore hands. They detract from your fun.
5. When playing "open," strike sharply and release promptly to avoid "muting" the drum.

SPECIAL NOTES AND ADVICE

Once the basic techniques have been mastered, good playing is largely a matter of taste and discrimination. Make your playing fit the music. Obviously, loud effects are out of place in a soft tune. Make sure you add to the rhythmic feeling of the song rather than detract by using too complicated a figure. Your improvisations should add to the overall mood of the tune. Practice with this album and play along with any other record that you enjoy. Listen to other recordings which feature bongos and see if you can figure out and duplicate what the bongo player is doing. Above all, keep at it and have fun!

TUNING AND CARING FOR BONGOS

Like all drumheads, bongos expand and contract with changes in temperature and moisture. The tighter the head, the higher the pitch and vice versa. "Tuneable" bongos have metal rings attached to threaded rods which permit tightening the drumhead with a "key" which the manufacturer provides. The smaller, male drum should be tightened to give a sharp, high-pitched sound, as tight as possible without risking damage to the drumhead. The larger, female drum is then tuned at an interval of a fourth or fifth below. (A fifth is the interval between "oh" and "say" in the first notes of "The Star Spangled Banner.")

Non-tuneable bongos must be tightened and tuned by heating the heads. This may be done in a variety of ways. At home you may use an electric hot plate or the burner of an electric stove, holding the heads some 14 inches away from the coils. You may wish to use a low, gas flame but exercise extreme caution to avoid scorching the head. Away from home, a large lightbulb will do the trick (although it takes longer). Canned heat may also be used, holding the drum so that the heat comes up through the bottom. Whatever the method, rub the head frequently so that it will contract evenly. Heat the small drum first, raising the pitch as high as possible. Then, if necessary, bring up the pitch of the larger drum.

If possible, avoid subjecting your bongos to extreme changes of temperature or humidity. When not in use, keep them in a moderately heated room. Keep the heads dry and avoid laying the bongos face down.

With a little care, even a modestly priced set of bongos will provide many continuous hours of enjoyment and exciting rhythm.

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KLP 1060
$3.98



A Basket of Eels / by Hilaire du Berrier

No reporter in communications media writes with a finger so sensitive to the pulse of international intrigue as Hilaire du Berrier. His record for detecting, analyzing and evaluating diplomatic trends is the envy of every foreign correspondent. Equally envied is his almost unique facility for objectively reporting the *truth*. In this day of manipulated news, most correspondents do not – indeed *can*not – chronicle events in honest perspective. Rather, they fill verbal prescriptions by the column-inch and stop-watch – for biased, often subsidized, and frequently even *subverted* publishers and broadcasters who gimmick the news to fit editorial postures.

Not so with Hilaire du Berrier. That is why one can read his communiques of two years ago and see verbal blueprints of what's happening *today*.

Clandestine radio operator for Chiang Kai-Shek, and survivor of three years in a Japanese prison compound (including 18 days in the torture chamber) Hilaire du Berrier has not merely *written* history; he has been an active participant in its dynamics.

His intelligence newsletter *"H. du B. Reports,"* originating in Paris, is the most respected publication of its nature. Reflecting the same incisive analytical talents, the speech on this record, with its electrifying revelations and startling predictions, is requisite listening for all who nurture hope that our Republic can be saved.

Does the future *promise?* Or does it *threaten?* Let du Berrier tell you which, then tell you *why*.

RECORDED AT THE STATLER-HILTON HOTEL, BOSTON, MASSACHUSETTS, AT THE 1966 "NEW ENGLAND RALLY FOR GOD, FAMILY AND COUNTRY." COVER PHOTO BY PETE TODD, LOS ANGELES. TYPOGRAPHY BY HOLLYWOOD TYPESETTING COMPANY. JACKET PRODUCTION BY MELTON PRINTING COMPANY, LOS ANGELES. AUDIO SUPERVISOR, G. EDWARD GRIFFIN.

$3.98, postpaid, (Californians please add 16c sales tax.) Send check or money order to:

KEY RECORDS, Box 46128, Los Angeles, California 90046

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MATERIAL TO READ ALOUD FOR SELF ANALYSIS:

Read the following material aloud. Listen carefully to yourself or record onto a tape recorder. Do not rehearse in advance. Obtain an honest evaluation of your speech. Check it with the Voice and Speech Analysis Chart. Check it also for pronunciation . . . are you saying all the syllables, pronouncing correctly, using pauses, taking time for breath? Perhaps in some areas of your speech you sound "better than you think" and in others you need improvement

Read the following:

There was a page, or favorite boy servant, waiting in the hall, and upon him the King called. The page was the son of one of the noblemen of the court but he proved to be a very poor reader

In the first place, he did not articulate distinctly. He huddled his words together in the utterance, as if they were syllables of one long word, which he must get through with as speedily as possible. His pronunciation was bad and he did not modulate his voice so as to bring out the meaning of what he read. Every sentence was uttered with a dismal monotomy of voice, as if it did not suffer in any respect from that which preceded it

"Stop!" said the King impatiently. "Is it an auctioneer's list of goods to be sold that you are hurrying over? Send your companion to me." Another page who stood at the door now entered, and to him the King gave the petition. The second page began by hemming and clearing his throat in such an affected manner that the King jokingly asked him whether he had not slept in the public garden, with the gate open, the night before.

The second page had a good share of self-conceit, however, and so was not greatly confused by the King's jest. He determined that he would avoid the mistake which his comrade had made. So he commenced reading the petition slowly and with great formality, emphasizing every word, and prolonging the articulation of every syllable. But his manner was so tedious that the King cried out, "Stop! Are you reciting a lesson in the elementary sounds? Out of the room! But no: stay! Send me that little girl who is sitting there by the fountain." . . . . . .

(Note: This excerpt was taken from McGuffey's Fifth Eclectic Reader Revised Edition published by the American Book Company . . . and is a portion of an anecdote about Frederick the Great of Prussia.)

This record is for Speech Improvement. Use it regularly. In the case of a severe speech problem . . consult your College or University for advice

VOICES:

Elaine Mikalson, Narrator
Vern Russell, Poetry Reading.
Heidi Glockhamer, Teen-ager

MADE IN U.S.A.

PACIFIC RECORDS

33 1/3 R.P.M.

Scripted by Elaine Mikalson

Writer-Producer Elaine Mikalson (B.S. University of Minnesota, M.A. University of Southern California), has an excellent background in the field of speech — in the classroom and in the clinic situation. In addition, she spent two years in professional radio, writing and performing. She has been on the staff of the National Academy of Broadcasting in Washington, D.C. She is co-author of "Speech Correction Through Listening" (Bryngelson-Mikalson), published by Scott-Foresman. Her first love is the education field — and that is where she spends most of her time . . . teaching and writing.

VOICE AND SPEECH ANALYSIS CHART
(Check the correct ones)

Voice Quality . . . .
Is your voice . . . .
Attractive
Hoarse
Nasal . . . foggy sounding . . . through the nose
Bored, disinterested, "dead" sounding?
Overly breathy

Loudness . . . .
Is your voice . . .
"Loud and Clear"
Weak
Doing a "fade out" in some places?
Blasting out too loudly where unsuitable

Expressiveness
Is your voice . . . .
Interesting, expressive
Monotonous . . . range of only a few tones?
Tiresomely patterned?
Too high
Too low

Rate . . . . (Speed)
Is your voice . . .
Paced well . . with interesting variations.
Too fast . . . are you racing? Or talking too much?
Too slow . . . . are you dragging?
Paced too evenly (pauses of same length)

Articulation .
Is your diction
Delightful, appealing, clean cut
Sluggish, slovenly
Inconsistent . . . sometimes distinct . . . sometimes not.
Distorted by unpleasant habits . . . hands over mouth while speaking, nervous mannerisms, jaw too tight, tension

HOW TO FIND YOUR PROPER PITCH

Your voice will perform best at your own best level. (Of course your voice ranges up and down from this base pitch)

1. Read the first two paragraphs of the practice material aloud three or four times. At first reading use as much variation as you like. Then read it again, gradually working to a monotone, narrowing range until you have no more up and down inflections. When you find the median level, hold "AH" on that level . and find that corresponding note on the piano. You are usually at your habitual pitch level.

2. Sing down the scale to the lowest note you can produce comfortably with good enough quality. Sing "DO". Now sing back up, "DO, RE, MI, FA, SOL." Hold "SOL" for a few seconds. On that same level say monotonously, "Paul said the day was dreary". Repeat the sentence one tone higher and then one tone lower. In this area is your proper pitch level.

Note: It is important to check your pitch level. Some people believe their voices sound best too low. This merely limits their pitch variety and often produces a harsh or hoarse voice. A voice that is too high for you is apt to be irritating to the listeners and tends to tire the voice.

After you have found your correct pitch, practice, at ease . . . relaxed but alert the following words to help you get used to the pitch . . . ball, calm, farmer, men, mar, boat, match, mail, chill, bath, hope, hall, home, round

FSI-43
STEREO

THE HAMMERED DULCIMER

— HOW TO MAKE IT AND PLAY IT —

(including illustrated book of instructions)

by

HOWARD W. MITCHELL



FOLK-LEGACY RECORDS, INC. SHARON, CONNECTICUT

FOLK-LEGACY RECORDS, INC. FSI-43

$7.95

THE HAMMERED DULCIMER

by Howard W. Mitchell

Recorded by Sandy Paton

Contents of Record:

Side 1:

1. Introduction
   Three Tunes Played by Russell Fluharty
   When You and I were Young, Maggie
   Cindy
   Take Me Back to Renfro Valley
2. General Principles Demonstrated
   Strings over Bridge
   Intervals by Ear
3. Tuning the Hammered Dulcimer
4. The "Echo" Background
   Abide With Me
   St. Martin's
5. The Drone Method
   Sweet Betsy from Pike
   What A Friend We Have In Jesus

Side 2:

1. The Tremolo Method
   Near, Oh, My God, To Thee
   "Sort-of-Silver Bells" (Mitchell)
2. The Arpeggio Method
   Aunt Rhody
   Merry-Go-Round (Mitchell)
3. The Hammered Dulcimer as Psaltery
   Psaltery Piece (Mitchell)
   Aura Lee
4. Introduction to the Rest of the Record
   Irish Washerwoman
5. *Buckdancer's Choice & Clogdancer's Inconsequential Selection*
6. *Golden Slippers*
7. *The Old Spinning Wheel & Redwing—Medley*
8. *Ruffles (Mitchell)*
9. *Dulcimer Jig (played by Russell Fluharty)*

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Teacher Training Record

With Linda Muehler and Sue Waldo, First Grade classroom teachers; Barbara Björnstrom Jones, Music Specialist; and the children of the Portola Valley (California) School District.

FEARON PUBLISHERS, INC. 2165 Park Boulevard, Palo Alto, California 94306

33⅓ RPM

Threshold to Music TEACHER TRAINING RECORD

The tapes from which this recording was made originated in classrooms of various grades in the Portola Valley (California) School District. In selecting examples, the typical sounds and situations of actual classes were sought rather than perfection in performance. Consequently, you will hear a few mistakes. There are some intervals that are not perfectly in tune, for example; and in the section dealing with Experience Chart 35, there is even a mistake in the rhythmic pattern. The spirit and intent of the Threshold to Music Program, *however, come shining through every demonstration.*

To get the most value from the Teacher Training Record, *you should first be conversant with the teacher's text-manual,* Threshold to Music *(Fearon Publishers, 1964). Play the record through once completely as you follow with the Experience Charts in the text-manual. Then study the individual bands for the specific teaching instructions that they provide. Supplementary information, including many photographs and practice exercises, is to be found in* Teaching Music Through Songs, Hand Singing, and Inner Hearing *(Fearon Publishers, 1966).*

MARY HELEN RICHARDS

SIDE ONE

BAND 1 The Natural Chant • *Ring Around the Rosie* • *A Tisket, a Tasket* • The Beat, the Rhythmic Pattern, and the Phrase • Inner Hearing

BAND 2 The Musical Roll Call • Teaching New Songs • *Go Tell Aunt Rhody* • *Whistling Girls and Crowing Hens*

BAND 3 *Jim Along Josie* • *Hi-ho for Mary-oh* • *Jingle at the Window* • Charts 1 and 2 • The Rest • Chart 3 • *Yankee Doodle* • Chart 4 • *Bingo*

BAND 4 Charts 5 and 6 • Chart Review • Chart 7 • Chart 8 • *Jingle at the Window* Solo • Bach Gavotte

BAND 5 The Ostinato • Chart 9 • *Frère Jacques* • *March of the Little Lead Soldiers* • Brahm's *Variations on a Theme by Haydn* • Improvised Ostinato

SIDE TWO

BAND 1 Echo Clapping As a Control Technique • *Camptown Races* • Chart 11 • Writing Skills • Chart 10 • Arm Signals • Charts 12, 13, and 14 • *We're Going 'Round the Mountain* • Chart 15 • *The Toy Symphony* • Charts 16, 17, and 18

BAND 2 Chart 19 • Chart 20 • Introducing New Tones • Charts 21, 22, 23, and 24

BAND 3 Charts 25, 26, 27, and 28 • Recognizing Intervals • Charts 29 and 30 • Charts 31 and 32 • *Old Blue* • Chart 35 • Chart 36 • *Who's That Tapping?* • Chart 37 • *The Surprise Symphony*

BAND 4 Charts 38 and 39 • Chart 40 • Hand Singing • Chart 41 • Improvised Canon • Improvised Second Part • Charts 42 and 43 • Song Medley • *Threshold to Music* Techniques

Threshold to Music (The First Three Years)
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Experience Charts for the First Year, Higher Grades Edition
Experience Charts for the Second Year
Experience Charts for the Third Year
Experience Charts for the Fourth Year
Teacher Training Record

The Threshold to Music Program

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IT'S MORNING, JESUS. IT'S MORNING, AND HERE'S THAT LIGHT AND SOUND ALL OVER AGAIN (2:12)
I'M CRYING AND SHOUTING INSIDE TONIGHT, LORD, AND I'M FEELING COMPLETELY ALONE (2:38)
IT'S BUMPER TO BUMPER, AND THE TRAFFIC IS STALLED (1:43)
LOOK UP AT THAT WINDOW, LORD, WHERE THE OLD GUY IS SITTING (2:05)
IT'S A JAZZ SPOT, JESUS (2:46)
BLACKS AND WHITES MAKE ME ANGRY, LORD (2:10)
THE KIDS ARE SMILING, JESUS, ON THE TENEMENT STOOP (2:30)
DAVID SAYS HE PRAYS (1:42)
WHAT WAS HIROSHIMA LIKE, JESUS, WHEN THE BOMB FELL? (2:02)

I WANT TO BE ALONE AND NOT TO BE ALONE, BOTH AT THE SAME TIME (2:32)
THEY'RE IN A GOLDEN WORLD, JESUS (1:55)
THIS YOUNG GIRL GOT PREGNANT, LORD, AND SHE ISN'T MARRIED (1:47)
I'M EXHAUSTED JESUS BUT SLEEP WON'T COME (1:35)
IT TAKES AWAY MY GUILT WHEN I BLAME YOUR MURDER ON THE JEWS, JESUS (2:21)
THE OLD HOUSE IS NEARLY ALL TORN DOWN, LORD (1:37)
A MEDITATION ON "ZORBA THE GREEK" (2:52)
I'M NOWHERE, LORD, AND I COULDN'T CARE LESS (1:26)
I SEE WHITE AND BLACK, LORD (1:05)
HOW MAY THE HEART BE TAUGHT, JESUS? (1:02)
I'M HAVING A BALL, AND I JUST WANT TO THANK YOU, JESUS (1:13)
HERE I AM IN CHURCH AGAIN, JESUS (1:14)

Are You Running With Me, Jesus? Prayers by Malcolm Boyd

Read By The Author

Guitar Accompaniment by Charlie Byrd

COLUMBIA

Stereo—CS 9348
Mono—CL 2548

Produced by
Teo Macero

Notes by MALCOLM BOYD

I first met Charlie Byrd at the Showboat Lounge in Washington, D. C. He was playing there. I had written a couple of short "readings," one a kind of freedom song about inner freedom, the other an expression on the theme of "cool." He liked them. So, one night, before the crowd of people in the club, we performed them together.

I didn't see Charlie again for a while. I was talking to him one day recently, and told him about my book "Are You Running With Me, Jesus?" He expressed real interest and took galley proofs of it with him on a tour. After he got back, we worked together one afternoon in a Washington studio. I read several of the prayers in the book and Charlie improvised on his guitar, interpreting what I was saying in his own idiom.

Charlie told Leroy F. Aarons of the Washington *Post* how he approached the task of interpreting the prayers: "The idea of attempting a kind of semi-planned mood-response to what the words say is the really challenging part of it for me. I'm not working from any score, melody or pattern of any kind. It's all improvisation; none of it will be exactly the same. These prayers seem very dramatic to me, and music can illuminate any dramatic situation because it speaks to a different sense in a way."

Our first public appearance with the prayers was at a concert in Washington's National Cathedral. Some six thousand people came out for it, packing every inch of space in the great Gothic structure. I could see hundreds standing at the doors, unable to get inside. This public response was exciting and heartening, particularly as more than half the people were young students.

Reviewing the concert, the Washington *Evening Star* commented: "The two forms were perfectly suited to each other: the prayers seemed as far out as the music. . . . Boyd read in a resonant baritone voice with urgent, staccato phrasing, while Byrd, a guitarist noted in both jazz and classical forms, took it easy and responded to the changing moods. He used a wide range of rhythms, runs, minor chords and special effects to recreate the prayers in music."

Not long afterward, Charlie and I appeared together in a New York City church on Good Friday for a three-hour service, divided into seven twenty-minute portions (a parallel of the traditional Christian observance of Good Friday with seven sections, each devoted to preaching about one of Jesus' words from the cross).

Writing in the next day's New York *Times*, Edward B. Fiske reported: "The liturgical gave way to the colloquial yesterday at the Broadway United Church of Christ as more than 1,000 observed Good Friday with a gentle blend of Bach, the blues and prayer in the contemporary vein." He described how, as I read the prayers, Charlie "leaned over his guitar and began to interpret the words in the controlled style that has made him famous both as a jazz artist and master of the classics."

I guess the book itself started several years ago when I found that, as a contemporary man, and as the man I am, I couldn't pray anymore in old forms, unless I intended to play games with God. Religion is a sort of ghettoized area in America and we have to bring prayer into our real lives. I actually started writing the book one night three years ago, in a hotel room in Nicosia, Cyprus. The Greeks and Turks were shooting at each other several blocks away.

Some people ask why the prayers are not entitled "Am I Running With You, Jesus?" The query overlooks the fact that my prayer life, as the state of my spirituality, is neither very respectable nor quite correct. Needless to say, I am a self-centered man, sinfully immersed in my own welfare and concerns, attempting to manipulate God, and often lost in my own self-love and self-pity. "Are You Running With Me, Jesus?" more accurately reflects the grounding, motivation, and style of my prayer life and spirituality as I grapple with imperfections and ambiguities in myself and my society.

I have not attempted to root out the person of Malcolm Boyd from these prayers, for it was Malcolm Boyd who prayed them. Prayer must be personal, imbedded in the ground of one's own being as a person meeting God. These prayers are not intended as impersonal exhibits in a vacuum. They are the prayers of one man.

It is hoped that they may be useful, as signposts to other men and women.

Life named Malcolm Boyd as one of "the One Hundred Most Important Young Men and Women in the U. S.—a member of the Breakthrough Generation." *Mademoiselle* named him (along with Federico Fellini, James Baldwin, Paul Goodman, Jules Feiffer and Norman Mailer) as a "Disturber of the Peace." The New York *Times* called him "the Expresso Priest," and *Time* called him "chaplain-at-large to U. S. college students."

Who is Malcolm Boyd?

Once a television producer and advertising man in Hollywood, he was ordained an Episcopal priest in 1955. Father Boyd was a Freedom Rider in 1961, and has long and consistently been involved in the civil rights movement. He is a playwright (his five short plays have been produced throughout the U. S. and Canada) and also a film critic for four national periodicals. Since 1964, he has served on an interracial team ministry at the Church of the Atonement in Washington, D. C., and as national field representative of the Episcopal Society for Cultural and Racial Unity.

The author of seven books, he has served as a chaplain at Colorado State University and Wayne State University, been rector of an inner-city parish in Indianapolis, and addressed many thousands of people in all sections of North America. As a guest on The Today Show, the Art Linkletter and Mike Douglas shows, and many others, he has reached millions with his modern point-of-view and strong convictions about human freedom. The Washington *Post* wrote about Father Boyd's slim, best-selling book of prayers: "They are very personal, very modern, sometimes poetic. They talk about sex and the bomb and civil rights and movies and all the things that bug Malcolm Boyd and the alienated generation that has adopted him as its spokesman." The New York *Times* said: "The prayers are deeply personal, though their subjects range from civil rights to unwanted pregnancy to poverty—sometimes slangy, always eloquent."

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Original Background music by Charlie Byrd

Cover photo: Robert L. Frank

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This album was recorded live at the Asylum Hill Congregational Church in Hartford, Connecticut, and produced by the Board of Music and Choir in cooperation with the Women's Association. We gratefully acknowledge the following persons and organizations who helped make this album possible:

CHESTER A. SNOW, JR.
Recording and Master Tape Production
COOK LABORATORIES, INC., South Norwalk, Connecticut
Record Pressing
BURIAN-MOSS PHOTOGRAPHERS, Hartford, Connecticut
Jacket Photographs
ROBERT E. BURIAN and RICHARD L. HUGHES, III
Jacket Design
NEWS PRESS, West Hartford, Connecticut
Jacket Printing

SIDE 1

ACCLAMATIONS. . . . . .Jean Langlais
Richard Einsel, organ

150TH PSALM. . . . . .Dr. Drew

LOOK DOWN, HARMONIOUS SAINT. . . . . .Georg F. Handel
Wilbur Reaves, tenor
Syoko Aki, violin

I CORINTHIANS 13. . . . . .Dr. Drew

ALLELUIA. . . . . .Wolfgang A. Mozart
Shirley Perregaux, soprano

23RD PSALM. . . . . .Dr. Drew

TRUMPET VOLUNTARY. . . . . .William Boyce
Richard Einsel, organ

"CHANGE". . . . . .Dr. Drew

SIDE 2

THE PEACEABLE KINGDOM. . . . . .Randall Thompson

I

Say ye to the righteous, it shall be well with him: for they shall eat the fruit of their doings.
Woe unto the wicked! it shall be ill with him: for the reward of his hands shall be given him.
Behold, my servants shall sing for joy of heart, but ye shall cry for sorrow of heart and shall howl for vexation of spirit.

II

Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope!
Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter!
Woe unto them that are wise in their own eyes, and prudent in their own sight!
Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink!
Woe unto them that rise up early in the morning, that they may follow strong drink; that continue till night, till wine inflame them! And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the Lord, neither consider the operations of his hands.
Woe to the multitude of many people, which make a noise like the noise of the seas!
Woe unto them that join house to house, that lay field to field, till there be no place, that they may be placed alone in the midst of the earth.

III

The noise of a multitude in the mountains, like as a great people; a tumultuous noise of the kingdoms of nations gathered together; the Lord of hosts mustereth the host of the battle. They come from a far country, from the end of heaven, even the Lord, and the weapons of his indignation, to destroy the whole land. Their bows also shall dash the young men to pieces; and they shall have no pity on the fruit of the womb; their eye shall not spare children. Every one that is found shall be thrust through; and every one that is joined unto them shall fall by the sword. Their children also shall be dashed to pieces before their eyes; their houses shall be spoiled, and their wives ravished. Therefore shall all hands be faint, and every man's heart shall melt. They shall be afraid: pangs and sorrow shall take hold of them; they shall be in pain as a woman that travaileth: they shall be amazed at one another; their faces shall be as flames.

IV

Howl ye; for the day of the Lord is at hand.
Howl, O gate; cry, O city; thou art dissolved.

V

The paper reeds by the brooks, by the mouth of the brooks, and everything sown by the brooks, shall wither, be driven away, and be no more.

VI

But these are they that forsake the Lord, that forget my holy mountain.
For ye shall go out with joy, and be led forth with peace: the mountains and the hills shall break forth before you into singing, and all the trees of the fields shall clap their hands.

VII

Have ye not known? Have ye not heard? Hath it not been told you from the beginning? Have ye not understood from the foundations of the earth?

VIII

Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord.

—*from the* Book of the Prophet Isaiah

PRONOUNCING
THE
clas·sics
(klas'iks)
COMPOSERS
COMPOSITIONS
ARTISTS

NARRATION BY **T. A. McEWEN** ● PREPARATION BY **JOHN COVENEY**

Anyone familiarizing himself with the contents of this album will have an extensive knowledge of the correct pronunciations of an enormous number and variety of musical names and works as would be spoken by an educated American.

It contains recorded pronunciations of the names of 1,000 composers and their most well known compositions, and the names of 200 prominent classical performing artists.

It is the collaboration of two men who represent two of the world's largest catalogues of recorded classical music. Both are trained musicians, and both have spent the major part of their working lives in the promulgation of good music in the United States.

John Coveney, Coordinator of Eastern Activities for Angel Records, received a citation from the Music Division of the Library of Congress in 1954 for his efforts to further the broadcasting of classical music in the U.S.A. The preparation and writing of the material for this album were accomplished after acquainting himself with the musical life of almost 200 cities in this country over many years.

Terry McEwen is the Manager of the Classical Division of London Records. As such he has lived in Europe as much as in America, and is thoroughly familiar with the musical life in the capitals of two continents. Among his colleagues in the classical recording industry, his gift for languages has become a legend. Recognized as an authority on nineteenth century opera, he is a frequent guest on the Metropolitan Opera broadcast intermissions.

A brochure is included and contains printed phonetics to all of Mr. McEwen's pronunciations. It also serves as an index to the record which is liberally banded to facilitate the location of desired names of artists, composers and their works.

More than in any other art, names and titles in music seem to suffer extraordinary mayhem. Perhaps this is due to the vast number of persons addicted to music over its sister arts. Certainly there must be a great many more people who hum, whistle, or sing a Puccini aria than who quote from Shakespeare's Sonnets.

But such popularity tends to breed carelessness, and many mistakes are unwittingly accepted as part of a music lover's vocabulary. Small errors such as the rendering of "Don Giovanni" as "gee' o vahn nee" instead of "jo vahn' nee" or the accenting of the second syllable in Beethoven's name, instead of the first, are common. But when multi-worded, polysyllabic names and titles are attempted, the mistakes are compounded. Attempts to say foreign words and phrases by English pronunciation formulae more often than not produce ludicrous results.

There are those who skirt the problem by the native-tongue, everything-in-translation approach. This is legitimate to a point, but there are many titles in music which are untranslatable without absurd or embarrassing results (e.g., La Traviata, La Gioconda, Les Mamelles de Tiresias, Alborado del Gracioso, etc.). If carried to its ultimate conclusion, this point of view would result in American performances of Mozart's masterpiece as "Sir John", a situation quite as unacceptable to the sophisticated musical ear as a misguided pronunciation of the original.

A Product of Record Source Int'l, a Division of Billboard Music Week, 1564 Broadway, New York 36, N.Y., 1022 Yonkers Avenue, Yonkers, New York.

RSI

PRONOUNCING
THE
clas·sics
(klas'iks)

COMPOSERS
COMPOSITIONS
ARTISTS

NARRATION BY **T. A. McEWEN**

PREPARATION BY **JOHN COVENEY**

PRODUCED BY RECORD SOURCE INTERNATIONAL

(A DIVISION OF BILLBOARD MUSIC WEEK)

1564 Broadway
New York 36, N. Y.

Sam Ulano's

FAST 35 MINUTE
INSTRUCTION COURSE
IN RHYTHM WITH A BEAT

FOLLOW THE LEADER BONGOS

The purpose of FOLLOW THE LEADER BONGOS is to present to the people who are looking to have fun with BONGOS, a simple and easy method for developing their hands and fingers so they may be able to produce the sounds that they are after, when playing bongos.

SIDE 1A deals with BONGO WARM-UP, BASIC LATIN RHYTHMS as applied to CHA CHA, MAMBO and many of the other Latin RHYTHMS. By following the simple instructions that you will find in the booklet and on the recording, you will find a system that will help you gain control over your bongos.

SIDE 2A Is a FOLLOW THE LEADER IN AD LIB SOLOS. A simple follow the leader effect in which you will hear solos and you will have a chance to imitate or create your own effects for a fifteen minute period.

The entire record takes 35 minutes for which you will practice with Sam Ulano, who is a known drum instructor and author.

Sam Ulano has been teaching for 25 years and has produced many stars in the field of percussion. His desire to help people to learn the drums and latin instruments has prompted him to produce the following recording. Youas the BONGO seeking public, will find a mountain of material in FOLLOW THE LEADER BONGOS.

Remember, that the record itself can not help you alone . . . you must apply your time to developing your fingers and hands so that you will have the endurance to produce various sounds and effects from your bongos.

Study the booklet carefully and also listen to FOLLOW THE LEADER BONGOS, before attempting the material outlined for you.

Also study the photos that will clear up some of the technical details of position and hand movements. They are simple and clear to the point.

The material that will help you learn the rhythms for the practical beats such as Cha Cha and Mambo and other rhythms are listed in the booklet. Study them and work with them, it could help you to further your control of the bongos.

The three photos you see here show the position of holding the bongos with your legs. Study them closely and practice them. It will take you some time till your legs become accustomed to gripping the bongos.

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IN 35 MINUTES

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sound on film

broadcasts on films and the people who make them for college AM & FM stations produced in association with 'columbia university radio' by

forty-nine king st.
new york city
212-675-8539
erwin frankel PRODUCTIONS

this 'sound on film' broadcast focuses on

A NEW MOTION PICTURE COMPANY

THE CANNON GROUP, INC.

sound on film
radio program 8
october 1970

So You Want To Start A Motion Picture Company? 'Cannon Group' Did

A RADIO DIALOGUE ABOUT INDEPENDENT FILM MAKING
BROADCAST ORIGINATED AT WKCR-FM/COLUMBIA UNIVERSITY RADIO
PROGRAM PRODUCED BY MITCHELL DONIAN, PETER SALGO & ERWIN FRANKEL

A CONVERSATION WITH TWO YOUNG MEN
WHO STARTED A MOTION PICTURE COMPANY
THREE YEARS AGO AND MADE 18 FILMS
— FROM *INGA* TO *JOE* . . . .

THIS BROADCAST FEATURES:

DENNIS FRIEDLAND: 27, CHAIRMAN OF 'CANNON GROUP'
CHRISTOPHER DEWEY: 26, PRESIDENT OF 'CANNON GROUP'
DR. ARTHUR BARRON: HEAD OF FILM DIVISION, COLUMBIA U.
MICHAEL MAYER: FILM INDUSTRY ATTORNEY & TEACHER
CHARLES SALZMAN: MOTION PICTURE DISTRIBUTOR
ERWIN FRANKEL: 'SOUND ON FILM' PRODUCER/MODERATOR

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TRANSCRIPT OF BROADCAST

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SOUND ON FILM RADIO PROGRAM # 8 OCTOBER/1970 TRANSCRIPT OF BROADCAST RUNS 55'

"SO YOU WANT TO START A MOTION PICTURE COMPANY?
'CANNON GROUP' DID"

a radio dialogue about independent film making; originated by wkcr-fm/columbia u. radio

Transcription/Side 1 (Runs 28:00'):

THEME/FULL & UNDER: "Hooray For Hollywood"....

FRANKEL: "Hooray for Hollywood" says the song. But perhaps ot has become a hollow echo of other times. In its story on a young new film company, TIME magazine notes: "Movie companies are going through a period of drastic cutbacks but over at 'Cannon' things are in a prosperous uproar. 'Cannon' expects to put six or eight movies into production during the next year with a total budget of $2,000,000."

And, speaking of 'Cannon', TIME says: "They share an interest not so much in film-making as in film-commerce." Arthur Knight of SATURDAY REVIEW suggests they are somewhat upstartish. And VARIETY quotes a film-industry veteran as noting: "They are just something else."

They are Dennis Friedland and Christopher Dewey, founders and operators of 'Cannon Group' -- responsible for 18 motion pictures in its 3-year existence, including 'JOE', the film about 'middle-America', that has catapulted them to national prominence.

In examining 'Cannon Group' we look at the changing times in the film-industry, and why some feel that "Hooray For Hollywood" is now Hollywood's Last Hooray. (THEME 'DIES' OUT)[1]

This is 'SOUND ON FILM' -- another in a series of broadcasts on "Films and the People who make them." Today, SOUND ON FILM, Program No. 8 -- "So You Want To Start A Motion Picture Company? 'Cannon Group' Did" -- with our guests: (Guests give their names)

(DENNIS FRIEDLAND; CHRISTOPHER DEWEY) Dennis Friedland is the 27-year old chairman, and Christopher Dewey is the 26-year old president of 'Cannon Group' -- which they formed three years ago. Friedland and Dewey met while both were students at Columbia U., where the former studied law and the latter was an architecture student. Our next guest is:

(ARTHUR BARRON) Dr. Arthur Barron, Chmn. of the Film Division, School of the Arts, Columbia U., and president of his own film company -- 'Verite Productions' -- has written, produced and directed over 50 major documentary films, including the highly acclaimed "Birth and Death", and "Johnny Cash: The Man, His World, His Music" -- currently in theatrical distribution. Previously with NBC and CBS TV, Dr. Barron is currently adapting his first feature-film script, "Laughing Boy" -- the Pulitzer Prize story of a Navajo boy at the turn of the century. Also on our program we have:

(MICHAEL MAYER) An attorney in the film-industry for over twenty-five years, Mr. Mayer teaches about "The World of Entertainment" at N.Y.U. Formerly the director of the

[1] note to station engineers: Theme music 'slows' & 'dies'.... Nothing wrong with your equipment.

International Film Importers of America, and VP of Kingsley International Pictures, Mr. Mayer is secretary of the NY Film Society, and author of "Foreign Films on American Screens." Completing our panel we have:

(CHARLES SALZMAN) An attorney, Mr. Salzman has a wide background in motion picture operations, distribution and financing. Foremrly with Paramount Pictures, Mr. Salzman is President of 'EYR Programs' -- an alternative film distributor, specializing in reaching colleges and selective theatres.

I'm Erwin Frankel -- executive producer for 'SOUND ON FILM'broadcasts -- and your host for this edition of the program. And, since the title of our program is: "So You Want To Start A Motion Picture Company?"...I'd like to ask Dennis Friedland and Christopher Dewey how it is that they happened to start a motion picture company.

FRIEDLAND: I think the reason we were succesful in getting of the ground is that, not knowing that much about making films, we didn't try to make film. We sold ourselves to the financial community -- to get backing initially -- as people who knew something about marketing a film. We lacked as much experience there, but I think it's easier to examine the market-place, if your objective is to make money on your first picture -- so that you can enjoy the profits and make future pictures. I thin that's a better way to start. We like to make films; there are moments when we fancy ourselves "film-makers" -- but we didn't indulge ourselves in that fancy until we could afford it.

DEWEY: We didn't try to make a film with a "message" the first time around. We tried to make a film with $ 50,000 that at least was going to return its investors' money. That was our first film, "Inga".

FRIEDLAND: We see an awful lot of young film-makers in our office -- who might not otherwise get into the front-door of a film company, especially at the majors. We work with people and the one thing we notice about them -- the one thing we're a little defensive about -- and I don't think we should be -- is trying to explain why we're also in an industry that's profit oriented -- and in order to survive, you've got to think commercially sometimes. I object to the dichotomy that a lot of people in the industry create between "the art" -- that makes a statement, or that is just beautiful -- and the endeavor to "make money".

MAYER: Are you acting primarily as financiers of independent-production or are you talking about producing yourself within this framework or are you advisors in the production --

FRIEDLAND: We do everything. Produce pictures. We also get involved where we would provide a small amount of financing and act as distributors -- we do our own distribution. Or anything in between.

SALZMAN: There are many good film-makers; there are very few people who know anything about distribution. And I think 'Cannon' was brilliant in attacking where the need was. And that was to take a picture, control it, and go out and distribute it. Control the marketing of the product -- and do it in a way where they could control what is being spent, how it's being spent and where that film is going.

FRANKEL: "Inga" was already mentioned as one of your early films. You began almost exclusively in what is known in the trade as "Sexplotation Films". Is this a fair comment?

FRIEDLAND: It's a fair comment -- but it requires certain qualification. "Explotation"

is the right word. I'm using it in the industry sense that if the "safest" kind of picture to make, because of what the public seemed to paying for at that time, had been a "horror" picture or a "motorcycle" picture we would have made one of those.

DEWEY: Three years ago, "I A Woman" was out making money. It was a "42nd Street" film -- and it was through brilliant advertising and promotion that the film got out and got, really, a general distribution. And it was our feeling at the time, since we were raising money at fifteen-hundred, one-thousand, dollars at a time, to do our first films, that we were selling ourselves not as movie producers -- but that we were going to make a film that was going for the same market that "I A Woman" was going for.

BARRON: Why did you choose the movies as your means of expression, and creativity and realization. Did you feel that this was a particulalrly good choice of a business --

DEWEY: We had a former partner who had made two "explotation" films --

FRIEDLAND: I thought he was doing his financing incorrectly, and I thought that you couldn't "go up" from there -- making "explotation" films. I'd even go so far -- the industry would certainly support me -- in distinguishing between a film like "Inga" and an "explotation" film. There's a distinction in that one aspires to be slightly more and perhaps to gain a broader market for that purpose. The kinds of films that our former was making would never have escaped the "42nd Street" market. In addition he was financing his films in a way I thought would limit his upside(?) potential. We decided on a different method of financing -- and tried to make slightly more ambitious pictures -- controlling budgets very carefully, and marketing.

We recently released a film in New York City called "The Dreamer" -- which was made in Israel by members of our company for about $120,000. It was Israel's entry to the Cannes Festival -- and, although it certainly received mixed reviews, some reviewers compared favorably with pictures like "Elvira Madigan" and so on. It certainly wasn't without flaws -- but there again, we were looking at a market-place -- an obvious market-place -- where, knowing what we know about distribution get $ 120,000 back. And if the picture came out as beautiful as we hoped it would we'd make a lot of money and have a very satisfying experience making the film.

BARRON: That's terrific. And I think you've wedded "art" with "commerce" in "Joe"; I think you've achieved both.

FRIEDLAND: We become upset when we hear people say are you making these for money, or are you making them to make good films. The answer is, we're doing both. And we think you can do both. There's a very exciting challenge in making a good motion picture on a tight budget. The people who've remained with us -- and have gotten the spirit of the company enjoy that excitement. In other words, if we made the business decision to make an "explotation" film, we'd make a very good one. But, in terms of chronology -- and in terms of cut-off -- we ventured forth into other areas when the market-place changed. We didn't suddenly become "holier-than-though" or "righteouss" about the whole thing.

BARRON: Isn't the market still good for --

FRIEDLAND: It's good but it's much more competitive.

MAYER: I want to ask you what you thought of the future of "Sexplotation" films. They

are all over the map today --

DEWEY: The "Explotation" field has gone two directions, when you have "Beyond The Valley of the Dolls" done by one of the major companies -- very splashy and very expensively produced -- and the other way is right down with "Pornography in Denmark" and, really, the "pornographic" films. I'm a little unsure about what the future of it is. I don't think the future is in "Beyond The Valley of the Dolls".... And, "Pornography in Denmark" -- I don't think -- is ever going to get the broad distribution of a film that "Inga" got, or "I A Woman" got three or four years ago.

SALZMAN: Motion pictures are just an extension of what we're reading about, what we're living.... We're in a very "sex-oriented" period in our lives....

BARRON: Our students at Columbia, in order to get their degree have to make a "Master's" film. And we had a student this year who came to me and said that he had just raised $50,000 to make four feature-length "sexplotation" films -- and that he had already sold the first one and made all of his money back. And he was just a young kid. He said "would it be all-right to submit one of these films as my 'Master's' film." And I said "let's take a look at it." And I went to the screening room and saw it and it was just an out-and-out, you know, incredible kind of /semi-pornographic film. But -- he got his degree. I didn't like the film so much but I thought it was just tremendous that he put the thing together -- and you have to respect that -- as one has to respect what you have done.

FRIEDLAND: I think that's a very important point you're making. Let's come to grips with one thing: unfortunately, making 35-millimiter feature films is a very expensive proposition. The fellow who is going to make these four pictures is going to have four feature-films under his belt. If he makes money in the process...that's the only way he probably would have been able to do it in the first place.

DEWEY: The best way to learn about the business is to do it; is to make a film....

FRIEDLAND: Just go out there and do it.

MAYER: Will you tell us a little about "Joe" -- which I found a fabulous and fascinating picture; remarkable portrait of our times and of the problems we confront in America. And I'm very interested in the background of this picture -- how it came to be made -- and what your feelings were about, as you went along. Not looking back on it, but looking forward toward it.

FRANKEL: Did you start out to make the "Joe" we see on the screen --

BARRON: -- or did you recognize it in the editing room. It seemed to me, as I watched it, that it was a remarkable picture; really remarkable. But it seemed to me to be almost two movies. I wondered if you started out with the concept or if you discovered it in the editing room?

DEWEY: I think that a lot of movies are discovered in the editing room; certainly this one was. But there was --

FRIEDLAND: I think you can really give yourself some credit, Chris. Before we started the picture I think you were the one who said all along that this was going to be "Joe's" movie. The script was about 50% divided between the events that take place between the runaway

girl and her family, and the interaction between the wealthy father and "Mr. Blue Collar" -- "Joe". Early in the game, the day we started shooting the picture, Chris and I were out -- that last moment when you pray before you start shooting -- and he said to me, "this is going to be 'Joe's" movie." And he was right.

FRANKEL: It wasn't called "Joe" at the beginning -- was it?

DEWEY: It was called "The Gap" -- because it really was. The writer was writing about the problem of non-communication and the "generation-gap" and the gap in society. And that's what the film was to him --

BARRON: But did you find as the picture was being cut or shot, or whatever, that you were shaping it towards --

DEWEY: Absolutely. As we looked at the rushes the dominant character -- the best performance, truly -- was that of Peter Boyle[2]. And it just reenforced my feeling that this is where the film should go. And it was fantastic that Peter Boyle turned out to be the best actor on the set. We cut the film as we were going along. We were doing a 'rough assemblege" -- not just linking the footage together but, really, a "rough cut," as we went. We were about four days behind the shooting of the film.

And it's very exciting to sit in the screening room and see the rushes come from each day, and then, four days later, see the film growing. It was shot in sequence, so that the last day of shooting was the ending of the film.

BARRON: Did you have any problems with the director, in terms of shaping it the way you wanted to shape it? And how, in general, do you feel about your role as producers and the director's --

DEWEY: How honest do you want us to be?

BARRON: Extremely honest.

FRIEDLAND: To this day the director insists that we, as the "nasty, fat-cat" executives of the company, blew his picture; that we edited it wrong. I have no patience with that position -- because...I think the public has told us what they think of the picture --

DEWEY: -- including the critics -- who should be the most important --

FRIEDLAND: We deal necessarily with people who have very strong feelings about their work. This is also what makes the business exciting and interesting. We don't think that it's a good idea for a director to edit a picture because we(?) think he's too deeply involved. And we have great faith in the editor. We think --

BARRON: There I disagree with you very strongly --

DEWEY: It really depends. Sometimes I agree and sometimes I disagree. Before he went into the project the director decided that he didn't want to edit the picture. In this case, as we went along and were doing a rough-assemblage -- a "rough cut" -- two weeks from the end the director decided that he wanted to edit the picture. We had a discussion and talked about it and his concept was to shorten each scene. Now...there's 45-minutes of "Joe", that was shot,

[2] Peter Boyle plays the role of "Joe" -- in the film of the same name.

that n ne will ever see -- that took place in the 'Compton's Apartment." It was the relationship between the father, mother and daughter.

His concept was to shorten each scene. They(?) had a "rough-assemblage" of 2-hours and 40-minutes. To bring it down so that we would have 1-hour and 55 -- maybe a two-hour movie. To shorten -- but to leave everything there. We want to get rid of the "front-end" of the picture, and to emphasize the relationship between the two older-men -- and bring out the character of "Joe"....

FRANKEL: You went into this business as "merchants" rather than "filmmakers".... Is it the kind of thing that anybody with that anybody with good taste and good sense might put his own individual stamp on -- or did you pick up along the way --

DEWEY: "Joe" is our most recent films. So, we've done 16 films before we got to "Joe" -- so that although we didn't enter the business three years ago with any film background, I think we've had "15 years" apiece of background in making films -- so that, as "Joe" went along -- I mean -- Dennis and I both read the script. It's not an easy thing to read a script because you almost have to look at the page and then project the movie in your head as you read it. It's an interesting thing.

Dennis and I talked and talked and talked about the script -- and then we listened to the director and the "line"-producer talk about the movie -- and it wasn't the same movie. They saw the movie as being the script, totally shot, and just, maybe, taking out "dialogue" here and there or maybe he "overshot" in certain scenes. Dennis and I saw the movie as being: take out the first 25-pages of the script; zing them in the waste-paper-basket -- and then start your movie, from there.

We had that "feeling" -- but since we aren't directors we let them go into making the film the way the director wanted to and the way it was written becuase it is a beautifully-written script. I was going to say beautifully-structured...but I don't think it...from that point on it is....

FRANKEL: Mr. Mayer is the veteran here -- and certainly has had a great deal of contact with the way the film-business used to be. I think the film business today, it's safe to say is many things. There are no set formulas of operation. But I think at one time it might have been easier to describe because the overwhelming majority of films were made through a certain system. I wonder if you would "contrast" a film like "Joe" being made today by 'Cannon' -- and 15, 20, 30 years ago, in the "studio-process."

MAYER: Of course "Joe" is a very special "today" type of picture and obviously that picture could not have been made in another context, in an earlier context. I think since the "United Artists'" philosophy of the early 50's came in -- with power to the indiependent producer and to the creative people -- delegated by the financing source -- we've had a development of this sort -- and 'Cannon' is something new and special in this development in the way that they have set it up. But I don't believe that it is totally unprecedented. There have been independent producers who have gone out, of course, and raised money. There have been companies that have financed and sponsored. What they ('Cannon') have done is put together something of a unique "package" -- and when we get a moment I'd like to get to their methods of distribution. I think they have added something new to an older formula rather than created a brand new type of enterprise.

FRANKEL: In the sort-of quandary that exists in the film-industry today, where a great

many of the major motion picture houses are losing money -- I am told over and over again that the two majors that are making money are United Artists and Columbia. If United Artists has found it profitable to become, in essence, a financing and distributing operation and to allow independents to make their own films -- why hasn't this become more and more the "modus-operandi" of the other majors -- or has it?

MAYER: It has. It has. There are a great many who have adapted that philosophy.

BARRON: It's not easy to make a revolution. Those people are "dinosaurs" -- they are like the "establishment" -- and they are monsters -- and -- I mean -- it's hard to change society --

SALZMAN: Absolutely correct --

MAYER: -- but they have changed -- they've done new things -- and they're trying to do some forms of -- I think the day of the 20-million-dollar picture is pretty-near-well-dead --

BARRON: -- oh, come'on -- what they mean by a new thing is "the youth shtick." (Laughter) Let's make a youth picture. Let's do the "youth shtick." They're monsters.

DEWEY: Let me tell you about the management that has just taken over one of the "majors." The man in charge is very proud of the fact that if his script-reading department brings in a script and says this is a picture we think you ought to do -- and if he agrees with them, the way he says that he makes his final decision is that he gives the script to his head of foreign sales, his domestic sales chief, his 11 branch managers, and his head of TV...and--

FRIEDLAND: -- he runs it through a computer --

DEWEY: -- runs it through a computer -- and within 48-hours they can have an estimate of what the film is going to gross. It's absolutely ridiculous --

FRIEDLAND: -- he's kidding himself --

DEWEY: -- they haven't changed at all --

BARRON: But also -- they're hamstrung by the big budgets. In a paradoxical kind of way it's easier to make a beautiful and creative film with much less of a budget --

FRIEDLAND: -- absolutely --

MAYER: The day of the big-budgets is over...I think --

BARRON: I wrote a script for "Universal." It was supposed to be a low-budget film. I wanted to do the damn thing for like 250, 300-hundred-thousand dollars. And they ran it through their budget-people; I went out to Hollywood to meet with them --

FRIEDLAND: Three-million?

BARRON: A miilion-and-a-half -- loading me down with "sanitation trucks" and "teamster captains" -- and --

MAYER: Was this before the disastrous losses of the last two years which have brought several companies to the verge of bankruptcy?

BARRON: This was fairly recently. I suppose they are changing. I suppose they really are changing --

MAYER: I think there's a lot of encouraging of independent production --

BARRON:...but still -- there's a lot of dinosaur still left --

MAYER: I'd like to ask you about your "distribution" operation -- and how you feel about it? One of the criticisms of the majors was these many "branch" offices around the country and the huge number of prints that were used. What is your policy on that?

FRIEDLAND: I'm sure you're familiar with the arguments. I think the pat-phrase is "in-depth" distribution. The theory that the majors operated on was that if you didn't have 20-some-odd offices in the US and an office in every foreign country -- you couldn't get "in-depth" distribution. The opposite side of othe coin was, if you've got a "winner' -- well, the marketplace will seek it out. The trouble with that is -- a picture, no matter how well it's doing in any particular areas, still has to be sold. And sold properly.

Our present operation is run solely out of our home-office in New York. We get world-wide rights to every picture we do and we sell these pictures to distributors in foreign countries and we handle the distribution through "state's righters"(?) in the United States.

MAYER: Sub-distribution has been a problem in the independent distribution of films for many years. We've had any number of problems with sub-distributors. I once had one who lost my clients money on the horse races and therefore couldn't remit. Have you had any of these problems? (Laughter)

FRIEDLAND: We're trying to make it work as well as we possibly can. The alternative is a couple-million-dollars of overhead --

MAYER: You don't wish to open your own branches?

FRIEDLAND: No. We don't want to. We'd like to run the company, just the two of us, and a secretary. That would be easiest and most flexible. I think what we're going to end up doing is opening four or five regional offices and then dealing with the sub-distributors with a little more direct supervision. We are doing something we may have difficulty making work for us -- but -- we are doing our billing and our collecting out of our home-office -- so that the money is passing through our hands -- and --

MAYER: It goes directly from the theater to your office? Now that is something that many of us wanted to do for years and were unable to succesfully --

FRIEDLAND: Well, the only reason we may be able to get away with it at this time is --

SALZMAN: -- because you have a picture like "Joe" --

FRIEDLAND: -- because we have a winner -- and the marketplace is in desparate shortage --

DEWEY: -- also, we're able to attract the best sub-distributors in each region. One of the problems there has been with sub-distribution is -- you have an independent who has made a film decides that the only alternative is not to go to the majors -- he has a film.... Well, a "sub" is not going to be looking to that producer for a steady flow -- and we're not just a

"one-film" company. It's a steady flow.

MAYER: How many prints would you have in distribution of a picture like "Joe." I realize that this is early in the run and you can't quite tell yet, perhaps.

FRIEDLAND: I expect we'll wind up with somewhere between three and four-hundred prints. We don't start out with three or four-hundred. Now that's the difference. Your problem is one of economics. You finish a picture that costs 10-miilion-dollars -- 400 prints cost a-quarter-of-a-million-dollars -- and that's how you go fastest and biggest -- so, how dare you not spend a-quarter-of-a-million, when you've got 10-million riding. If you made a picture for three-hundred-thousand, you make your deal with the "lab" so that they adjust the prices as your order goes up and you start with ten prints. You hit -- 20, 30, 40 -- I'm just anticipating that we'll end up with 300 to 400 prints.

DEWEY: We've ordered 100 prints to date.

SALZMAN: In fairness to the"majors" -- if you know, going in, that your picture will be a "Joe" --

FRIEDLAND: How can you know that?

SALZMAN: -- I'm saying -- if you know -- there's no one better than the"majors" to generate dollars --

FRIEDLAND: Absolutely right.

SALZMAN: Giving them a winner they can generate more money than any combination of independent distributors. The big factor though, is not knowing that you have a "winner." And by being able to control, you can maximize those pictures that perhaps are somewhere in-between the "winner" and the "loser." Many pictures fall into that catergory; the majors can only handle the "winners"; they don't know what to do with the "losers" and they certainly don't know what to do with films that fall halfway in-between.

There's another point that I wanted to raise earlier -- when we were talking about cutting film. Because 'Cannon' is a small company -- and because the people who are running it have a total vision -- that vision extends beyond the making of that film. When they are seeing it they are also concerned about how they're selling it, and where they're going to sell it. Most filmmakers only direct their views to what they see on the screen -- and their knowledge beyond that is minimal.

FRIEDLAND: We deal with auditors too; we're running a business. You can take that into the editing room with you too. You know -- when you have to write something off, it can be very important. And a lot of pictures are sitting on the shelves because they're afraid to release them -- and come to grips with what may happen when they release them.

DEWEY: Well -- we understand that even Joe Levine when he had "The Graduate" was almost forced into releasing the film. Because he didn't know -- even he wasn't sure how big a film it was going to be -- and that the laboratory was on his neck at that time --

SALZMAN: -- or if it was going to be big at all --

DEWEY: -- and he was really scared before it opened -- and -- it's a happy ending.

MAYER: When you saw "Joe" in the final cut, were you confident?

FRIEDLAND: You're as confident as the remarks of the last exhibitor to see it. That's the truth of the business. Really. As somebody said to me: "You're as good as your last Saturday's grosses."

FRANKEL: Our guests are on this edition of 'SOUND ON FILM' -- Dennis Friedland and Christopher Dewey, founders of 'Cannon Group' -- a new motion-picture company; Arthur Barron, film-maker and chairman of the Film Division, School of the Arts, Columbia University; Michael Mayer -- film=industry attorney, author and teacher; and Charles Salzman -- film company executive and head of his own distribution company.

Our broadcast today is titled: "So You Want To Start A Motion Pciture Company? 'Cannon Group' Did." This is another in a series of radio programs on films and the people who make them. This is 'SOUND ON FILM'....

END SIDE ONE (Ran 28:00') -- OPTIONAL/LOCAL/LIVE/STATION ID/AT THIS POINT -- GO TO SIDE TWO

Transcription/Side 2 (Runs 27:00'):

FRANKEL: I'm Erwin Frankel -- for 'SOUND ON FILM'....

In discussing 'Cannon Group' we see that one of your big plusses is that you're small enough to be able to have an overview of making the picture, advertising the picture, selling the picture.... You began with the two of you -- and then there was a secretary -- and now there are 20, then 25 people. How soon will it be beofre you are no longer able to have that overview -- and/how soon will it be before you start "sending out the script" to the regional managers, asking them to come back in 48-hours with a report on whether it will make money or not.

Maybe the Warner brothers, the Cohn brothers -- of Columbia fame -- began the way you did. But somewhere along the line they became the "lumbering giants" -- and somebody else had to come along. Is this inevitable. How do you see your own future?

FRIEDLAND: You've hit on the biggest problem we've got. We're fortunate enough to be succesful. We've got backers, financiers, board of directors, "Wall Street" community -- and an awful lot of business detail to take care of -- and we've got our filmmaking and our marketing to worry about. The silly answer to the question is that we'll maintain our overview as long as there are 24-hours in a day and we can work seven days a week. We're in the office all the time; we love what we're doing. It's going to be a big problem.

DEWEY: There are certain areas that you must keep your fingers on, in making a film. In the old days we could stand on the set and be there for the three-weeks of shooting of "Inga." I think I visited the set once during the shooting of "Joe." But I was at the rushes every single night; I did read the script and talk to the director and the producer before we went on; and then I was there for the "rough-cut" and then the subsequent cutting-down of the film. There are certain key areas that I don't think Dennis and I will ever give up.

FRANKEL: Do you have trouble getting independently-creative people to work with you when they know that you -- as essentially "business-men" -- are going to have the "final" say.... I think Dr. Barron might have some thoughts --

BARRON: I think that's a very good question -- because there is a kind of "cats and dogs" thing that is inevitable. I think that the filmmaker starts from the standpoint of "how can I express my vision; how can I make my statement." If you want: "how can I have my particular ego-trip?" Or, however you want to describe it. "How can I make something artistically very beautiful?" And the businessman, of course, starts from another premise -- which is "there's got to be enough money for us to make pictures." And I think that with the best of will there has to be inevitable conflict here, there just has to be.

FRIEDLAND: All right. There is conflict. But I think that people who want to make pictures can solve that problem. What I'm saying is, you're right. When an artist goes into anybody's office he's got to become a little bit uptight -- because the guy sitting behind the desk is usually a "money-man." And he's concerned with the "deals" and so on. I think that it's a little reassuring to people, while they are waiting to see us, that there are editors running in and out with cans of film, and that the editing room is going, and there's a screening room -- and it's obvious that we're involved in film-making in the offices. That's the real problem. And that's what we're trying to preserve.

We're businessmen -- and we must be "profit-oriented" in a sense, that that's why we're making pictures -- so we can make the next one -- and we have to make money on the first one--

MAYER: Are you anxious to have young filmmakers come in to see you with scripts, and --

FRIEDLAND: That's what we do half of every day --

MAYER: -- you're spending your time reading their scripts and talking to them about the prospective arrangements of shooting a picture? --

DEWEY: Absolutely. Right. I don't think the problem is going to be an acute one, really. Because if a young director comes in with a script, and we read it, and we want to do the picture -- well, he's written it, and we've talked to him, and he's told us what he really sees in the picture -- and that's how we're going to make the decision.

SALZMAN: One of the great difficulties that the majors find themselves now in is the fact that they've examined the creative elements -- the film, the people, and they've gone ahead -- and they've wound up making films costing twice as much as they've intended. This can't go on. You can't budget a picture at 4-million-dollars and have an artist have total creative freedom if it will(?) bring that film in at 10-miilion-dollars. Just can't work.

Films are creative. You cannot see what you are going to have from the start -- but you have to maintain some kind of control. And it's going to be a give-and-take --

FRIEDLAND: One of the things, maybe, is setting out the rules up front. I think maybe the majors have made the mistake, in dealing with artists, maybe they are a little afraid, a little defensive about explaining to them what the facts of life are. If I were talking to somebody right now about a script -- and we had decided to do this picture -- we liked it -- the fact that the accounting department has got to know at five o'clock every day what happened the day before -- and we've got to project out -- and we've got to meet on Saturday mornings to review how we're doing - during the shooting -- and so on.... We are going to explain to them that we are going to be involved -- and we're going to be involved with a view to seeing how well the film is going -- as well as how well business is being cared for. Somewhere, long before we start shooting the film --

DEWEY: The rules are very simple. The rules are that the artist has, really, total con-

trol on the set, as long as he stays within budget. So that when you do your breakdown -- if you have a five-week shooting schedule, and that's broken down on a daily basis, that if he stays within it -- then he's got control.... But if he goes over then that means that that night, or that Saturday, after a week's shooting, that we're going to sit down and we're going to say, "now listen: You went two days over this week; we just can't do it."

He's understood that up front. And we're going to take the important dialogue from these two scenes and work it into some other scene. I think that's really the rule --

SALZMAN: Easier said than done though, Chris.

BARRON: Would you ever work with a Fellini-type who makes it up as he goes along?

FRIEDLAND: Probably too afraid to do it.

DEWEY: Charles a moment ago, said that a motion picture is a creative thing but you don't always know what you're going to get. But in the old-days of "Hollywood" film-making you did know what you were going to get. The script was pretty-well set --

SALZMAN: They were'nt as concerned about what they came out with, because they knew that they had this "bumpre" that they could put on a "car" -- which they were making -- which they would sell -- and people would buy. Today the industry is dramatically changed.

MAYER: Isn't that the basic problem: the "sink or swim" psychology? Either you have a great bug hit ir you have a disaster on your hands -- which you don't know how to handle. Can I ask you what you think of "The Rating System" -- and how you felt about the "R", "X" distinction on the picture "Joe" for instance. I've heard criticism of the "R" rating on the picture.

DEWEY: We love the "R" rating.

FRIEDLAND: We're happy we got an "R"; we fought for an "R".... We think that --

MAYER: Are you in favor of the industry's "Rating System"?

FRIEDLAND: It's a very controversial system. In one sense it's a form of censorship. In another sense it's performing a very important function in letting people know, before they go into the theatre, what's going to be on the screen -- so they don't have to be offended. The problem is -- and I don't have an answer to it -- I don't know if anybody does -- is that "X" marks "Midnight Cowboy" as well as the worst "stag movie" that you could imagine -- and how do you distinguish?

MAYER: You petitioned for an "R" I take it; you requested an "R" --

FRIEDLAND: We requested an "R".

DEWEY: If you're familiar with the system, they screen your picture and then they tell you immediately whether it's a "GP" or an "M" or an "R" or an "X" or whatever.

MAYER: No "M's" anymore.

DEWEY: If you're an "X" but close to an "R" -- without changing the whole film-- then

they'll tell you -- and they'll say, "Do you want to take an 'R' ?" If you want an "R" then you have to make cuts in this scene or that scene --

MAYER: Were there any changes made in "Joe" to give it an "R" rating.

FRIEDLAND: Yes there were. We made some minor changes.

DEWEY: And we were willing to make those changes. They were delitions.

MAYER: I understand.

FRANKEL: Other than "Joe" maybe you could just briefly mention some of your recent motion pictures and how they came to your attention.

FRIEDLAND: The best example is a picture called "Guess What We Learned In School Today?" By the way -- a word about titles: they are tentative, and it's frequently the place we look if we test a picture outside of a major market and it doesn't work well -- you know, you're always changing titles and campaigns. We read the article in -- I think it was "Life" magazine -- about the community in California that sent itself into a total uproar about the issue of sex-education, about a year and a-half ago. We thought we could combine a little social comment, a little comedy, and a little sex -- in a quality picture -- and we made a film called "Guess What We Learned In School Today?" -- which we're going to be releasing in New York City probably some time in the next couple of months.

It was an idea brought to us by somebody who had a treatment -- that basically consisted of some funny scenes strung together -- about what might be happening out in that community -- about the hypocrisy of the people who were complaining --

DEWEY: What happened really is that it was a 50-thousand-dollar sex-explotation film, at that point, and a fellow who works for us, David Gill --

FRANKEL: Who's the "producer" of "Joe", right?

DEWEY: As well, right. (He) read it, looked at it, and said that he thought that this could be a very funny film if we spent a little bit more money. We spent 120, 125-thousand, and, instead of making it "down and dirty," we made the characters in a "Westchester" community.

FRIEDLAND: We're looking for something that's going to make a good picture, at a low-budget, and that's got some "commercial" impact. We're thinking as filmmakers; we're thinking as financiers; and we're thinking as marketers -- all at the same time. And so, it's less significant whether it comes to us in three pages or scribbled on the back of a napkin or in a 200-page, beautifully-bound, script. We're looking for the fact that the impact that this film attempts to convey can be put on the screen for X-dollars -- and we think that if we don't make a "great" film we've got something to sell this with.

BARRON: How do you keep the budgets low?

DEWEY: By realistically budgeting. That is something that I don't think is ever truly done in Hollywood. A recent example is that there is a film being shot down in the South. The budget is 2½-million-dollars. The production-manager can not be a stupid man, but he brought his crew from the West Coast, and got down to Charlotte, North Carolina, to find that it's in

the "New York jurisdiction" -- and that he couldn't use a West Coast crew. Held up one week's worth of production on a nine-week shooting-schedule --so he's already over budget -- on his first day. That's stupidity; it's also a bad job of budgeting.

On "Joe" we decided that the film could be shot in six-weeks, and we broke it down to -- you're familiar with a "break-down" -- what must be shot on each day. And at the end of each day we would go through and see if the scenes had been done. And Charles said "that's not so easy." True, it's not so easy. But in fact, here is a picture -- "Joe" -- which is very, very succesful, on which that was done.

To give you a specific example -- I'm sorry for those in the audience who haven't seen the film -- but, there's a sequence where "Joe" meets "Bill Compton" -- they meet at a Bowling Alley and then they go to three bars that give you the feeling of "Joe's" background -- they're "worker"-type bars. From there they go to one bar that gives you the feeling of the kind of places that "Bill Compton" might go and have a drink. Well -- in the script, in fact, there were five bars for "Joe", two bowling alleys, and three bars that "Bill Compton" went to. It was our feeling, when we saw the scenes that had been shot, that really, in the two bars that we went to with "Joe" -- and the one bar that "Bill" was in -- that we worked the dialogue into those scenes.... He didn't need --

BARRON: Right. You know, you've got a tough union situation, and I wonder how you keep the budgets low on that basis. Do you manage to work with small crews?

DEWEY: The unions have been just fantastic, terrific. I think that they understand the problems of the industry -- and at least to --

BARRON: That must be a remarkably new thing.

MAYER: There are now(?) union leaders who are very congnizant --

FRIEDLAND: We've been making films in New York City -- and they have granted us certain concessions and allowed us to do certain things --

BARRON: Why do you think that is?

FRIEDLAND: I think because they see the activity of our company; they hope we're going to have a future; and in a way it's just smart business for them because at some time, when we can afford to --

SALZMAN: I think it'll be interesting to see now -- with a big succesful picture -- what's going to happen --

BARRON: -- and to what extent you can continue running your company along the lines you want --

SALZMAN: I know, even right now, where the major companies are in very serious trouble, that the unions just continue to take a very hard and fast road. I know films, by close friends of mine, that were going to be budgeted -- about to be made -- in the 500-thousand-dollar area -- in New York -- giving people work -- and they had the absolute roughest time to try and get that film made. And you're talking about a small company; you're talking about young filmmakers --

MAYER: Conversly, we had a union leader at my class who reported on some of the conces-

sions they were prepared to make on the East Coast, which is in line with what Mr. Dewy said. I think they are willing; after all, the present conditions are very bad for them too --

SALZMAN: It's impossible for a major company to make a film that's under 500-thousand-dollars. When they talk in terms of a "low-budget" film, they talk in terms of a "low-budget" film they are talking somewhere between a million, a-million-and-a-half-dollars. They couldn't conceive --

BARRON: The majors have special contracts with the unions that really lock them in to things on every picture --

FRANKEL: At what point then does 'Cannon' become a major?

SALZMAN: I think the story is going to be told now. They have a big picture; it's going to be a great succes for them; its put 'Cannon' on the map, so to speak.

DEWEY: We could still be "crushed." We're not on the map -- and I think the unions understand that. We're not a major.

BARRON: One would just hope that you're going to continue to do the kind of thing that you're doing. It's fantastic.

DEWEY: I think the most feared union in the country are the Teamsters. The nicest guys on the set are the two Teamsters. We put them in the film. They're in the "Bar" sequence. (Laughter)

FRANKEL: I was going to suggest earlier that in order to get along well with the union -- put them into the film. I didn't know you had already -- (Laughter)

SALZMAN: They probably worked very well.

FRIEDLAND: We're not having a "love-affair" with them -- but, in the sense that we're positive, because of the "give-and=take" that we've had with the unions, I think they understand the problems. I think they recognize maybe our upstartishness -- or whatever. Maybe they decided to bet on us; maybe they saw a distinction between the two of us as opposed to an "independent" who was trying to get one film done and wanted to outrage them by doing it, so called, "non-union."

I think they recognize the fact that "these are the fellows we read about two months ago and they're making another picture. Well, maybe they'll last awhile and maybe they'll help the situation here in New York City." We think New York's a good place to make pictures --

SALZMAN: I hope you're right Dennis.

FRIEDLAND: I hope so too.

DEWEY: We're not hoping; we're praying.

FRANKEL: Dennis Friedland is 27, and Christopher Dewey is 26; and maybe that has a lot to do with the fact that you see things in a new way, or in a vibrant way. But -- at the same time -- some of your remarks, I think, might be open to question by others in the film business. The TIME "profile" on you quotes Christopher Dewey as saying:

> "I don't know an awful lot about film history, but it seems to me that ten years ago critics got hold of this business of Ingmar Bergman and directors being the creators of films and blew it up out of all proportion. Well, that's all bull. There are a lot of people involved in making a movie, not just the director, and if we see something we don't like, then we're going to change it."

Quote, unquote. Dr. Barron, give me your "gut"-feeling. As a filmmaker, and as a film teacher -- based on that very strong determination on the part of 'Cannon Group' -- would you as a film maker go to them with your script?

BARRON: Well -- I think so. I'm very impressed with their success, and their film "Joe" -- and their thinking. And the fact that they are encouraging young people and looking for fresh ideas, and so forth. I think that's marvelous. I was pained by the remark about Bergman because it seems to me to betray an enormous Philistine ignorance of one of the great genius figures of the cinema. It seemed like a heck of a --

DEWEY: That's TIME magazine's idea of what I said. I meant to say by that -- I was talking about film making as a collaborative art; it's not just the director.

BARRON: I mean, "Joe" is not "Wild Strawberries" or "The Silence" --

DEWEY: No question about it.

BARRON: The point is, I gather, that he was not criticizing Bergman as a film maker, but he was making the point that it takes many people to --

DEWEY: Exactly, and that's the point. Bergman makes absolutely beautiful films.

FRANKEL: There is a final authority, and I suspect that in the "Bergman" films it rests with Bergman --

DEWEY: And it worked in his films.... But I was talking about was the fact that just because the critics picked up on that -- and said that's the way films ought to be made -- that's the way films have been.... You know, now people negotiate for "final cut" in their contract.

FRANKEL: But isn't it fair to say that today's film-audience -- especially the younger audience -- go to see the "director's film" in the same way their parents went to see the "performer's" film?

DEWEY: What I'm trying to say is that now -- a film is "the star."

BARRON: I feel that any work of art has to be the vision of one man. That it really has to be the passionate vision of one person. And that that one person has to work with others, and through others, and so forth, but it's that kind of single-minded vision that has to be satisfied if you are to have a "masterpiece" -- or something terribly important as a work of art.

SALZMAN: You can't always make "masterpieces" --

BARRON: True. But you can try. It's a matter of what the "aim" is.

SALZMAN: On another area, just for a moment: since this program goes out to 100 campuses -- and since the company that I'm involved with is aiming at the "campus market -- how do you look at the "campus market"? How do you see it as part of what you're doing...with "Joe"... and your concept of theatrical-release? There's a lot been said about young people who are interested in film, young film makers on campuses. Do you think that the emergence of the campus is one of the reasons why a company like 'Cannon' and other young companies are going to take root and be a success?

FRIEDLAND: I think the interest in film making on the campus is important. As a place to "market" pictures, I'm a little bit confused and a little bit baffled about how you go about doing it profitably -- and how you make that mass of "film makers" and people "interested' in film into a cohesive "market." There are how many thousands of theatres in the US --

SALZMAN: There are 2,000 or more colleges around the country that are just looking to be "cultural forums."

FRIEDLAND: Campuses are not just campuses. You've got the Ivy League campuses, the campuses that are interested in "intellectual" film making, and you've got the "under-30" people that want to see -- There's a company called "American International Pictures." I'm sure you know them. They're ver, very, very succesful. And we here, in the "intellectual' capital of the world, New York City, very rarely see any of their pictures advertised -- or, if we do, they're generally in the "Broadway" area. They're not going for that so-called "youth audience," but I'm sure that 50% of their tickets are being bo-ught by those under 30. And I don't the college campuses would be interested in those pictures, though some of them may be.

SALZMAN: If the college campus today is not a threat, would you exhibit "Joe" at a campus, today?

FRIEDLAND: The answer has got to be "yes"; but the right answer really is: it depends on whether or not the big theatre in town would be the right place to go first.

BARRON: I see the college-distribution thing now as an opportunity for some pictures to live, and to have a life, and to be profitable, which, frankly, cannot find a life or an existence in commercial theatre. "Salesman" is a picture -- for example.

SALZMAN: I agree with that Arthur. Not only are the big film companies kind of outmoded in their thinking, in their methods of operation -- it's also the exhibitors around this country -- and how they handle a film -- and the media that they use to promote their film. There not only has to be major changes in terms of the major film companies, the unions, the people distributing films -- but also,it's the people exhibiting films. And the "college campus" is something that's healthy and I think that one is going to help the other.

FRANKEL: In conclusion I'd like to go back to the beginning premise -- the working-title of this broadcast -- "So You Want To Start A Motion Picture Company?" -- and, perhaps briefly, from our panelists and our invited guests we can get a very capsulized answer to that question, which, I suspect, might be on the mind of some young people around the country -- who may not know too much about film but may have a gut facination with the business and the art. What would you say to them? Dr. Barron?

BARRON: I would say imitate these gentlemen here --

FRIEDLAND: That's very nice.

FRANKEL: Yes, but they didn't have anybody to imitate.

BARRON: The thing that impresses me about them -- one of the things -- is that they went out; in a serious way studied "marketing" and the patterns. And that kind of discipline, I think, is a very wonderul kind of thing. That would be my advice, you know. I wish I could take it myself. (Laughter)

FRIEDLAND: I'm happy a professor of film said what I was afraid to say -- and that is -- it may sound a little disollusioning -- but I'm terribly afraid that what Charles said before is the key. It's the same thing throughout this industry. And that's the very nice mixture of "art" and "business." If you want to start a film company -- because you want to make a film, or more than one film -- you've got to know a little bit about "dollars and cents" -- and how to control them -- and how you're eventually going to "sell" your picture -- and so on. You've got to understand that you're not just making a film in a vacum, and that if you get to show it to your family and your friends you've done your job. There's a lot of "business" to learn about -- and, if you do your homework, you may figure out a way to do it.

FRANKEL: Any other answers to: "So You Want To Start A Motion Picture Company?"

MEYER: My answer to young people is "jump right in with both feet." I think it's a most exciting area; I think these gentlemen personify some of the things that have been happening; I think there are tremendous opportunities. I'm not talking now about making "profits" -- although I wish them all the most in the way of "profits." I think it is true that they can combine profitability with achievement in the sense of their art.

SALZMAN: I would agree with that. I think the big key is "courage" -- and not being concerned about making a mistake.

BARRON: And stay 26 and 27. (Laughter)

FRANKEL: There was a time when "You Ought To Be In Pictures" referred to activity in front of the cameras. In a changing time for the film-industry, it is an invitation for anyone with the imagination, the will, the chemistry to tackle it, to be "in pictures" as a producer -- of today's and tomorrow's films.

THEME/FULL & UNDER: "You Ought To Be In Pictures"....

FRANKEL: With Dennis Friedland and Christopher Dewey, founders and heads of 'Cannon Group'; Dr. Arthur Barron, Chairman of the Film Division, School of the Arts, Columbia University; Michael Mayer, film industry attorney, teacher and author; and Charles Salzman, film executive and distributor -- this has been: "So You Want To Start A Motion Picture Company? 'Cannon Group' Did."

I'm Erwin Frankel for 'SOUND ON FILM' -- a series of broadcasts "on films and the people who make them." Today's program was produced by Peter Salgo and Mitch Donian -- and originated in the studios of WKCR-FM, "Columbia University Radio," in New York.

We're grateful for the assistance of Lillian Gonfread and Adele Irving in the preparation of today's program.

"So You Want To Start A Motion Picture Company? 'Cannon Group Did" was recorded on September the 11th, 1970 -- and edited to meet time requirements. The comments of our parti-

cipants were solely their own and did not necessarily reflect the attitudes of the producers of this series.

'SOUND ON FILM' broadcasts are produced and distributed through production-grants received from the Motion Picture Industry -- as part of an effort to bring stimulating discussion and comment on "films and film makers" to a wide audience.

This edition of 'SOUND ON FILM' was made possible by a production-grant from 'Cannon Group, Inc.' This broadcast was produced, edited and distributed solely under the control of Erwin Frankel Productions.

THEME/UP FULL TO CONCLUSION ("You Ought To Be In Pictures")....

END SIDE TWO (Ran 27:00') -- TOTAL PROGRAM RAN 55:00' --

NOTE: OPEN THEME: "Hooray For Hollywood"; Vocalist Doris Day; Columbia Records; ASCAP
CLOSE THEME: "You Ought To Be In Pictures; Vocalist Joel Grey; Columbia Records; ASCAP

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Jerry Baker, named "America's Master Gardener" in 1965, has become a familiar figure on television shows throughout America and Canada. In his famous green suit, he has appeared on such shows as "Dinah's Place" on the NBC network; "Mid-day" on WNEW-TV, New York City; "The Morning Show" on WXYZ-TV in Detroit; "Kennedy & Co." in Chicago; and on his own show "Music To Garden By" on WWJ Radio, Detroit. He writes a weekly gardening column for the Knight Newspaper Syndicate, and is in constant demand for lectures and other appearances. Born in Flint, Michigan, he now makes his home in Troy, Michigan, with his wife and their four children.

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Walk In The Garden	:56
Your Lawn	9:15
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SIDE TWO

Shade Trees	7:25
Roses	5:30
Flowers	5:35

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Based on the book "Plants Are Like People," Written by Jerry Baker and Published by Nash Publishing, Los Angeles, California

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HISTORY AND DEFINITION

The origins of martial arts remain obscure, but certainly predate written language. Stone reliefs and cave murals in Korea and the folklore of India suggest that methods of unarmed combat were employed before the time of Christ in the West. The earliest recorded information concerns Ancient Korea, which was divided into three kingdoms. Silla, the smallest of these territories, braved constant invasions from the two powerful Northern Kingdoms. During the reign of Chin Hueng, an aristocratic warrior corps was organized and called the Hwa Rang Dan. Studying the fighting manners of wild animals, these young noblemen formed a self-defense technique known as Soo Bak which meant "punching and butting."

Although the legends are plentiful, the most widely accepted theory of the evolution of weaponless fighting as an art centers around the Buddhist monk Bodhidharma, who traveled from India to China along the Himalayan route and founded the temple of Ko San So Rim, also known as Shaolin-ssu. Ordinary weapons were forbidden on temple grounds, so Bodhidharma taught the monks a system of mental and physical exercises that they might have an unarmed means of defending themselves against the bandit gangs and dangerous animals they encountered on their pilgrimages. The styles themselves were very often derived from nature. Once, it is said, a Zen Master was walking through the forest when he saw a bird that was attacking an insect. This in itself was not unusual. What startled the Zen Master was that the insect, a praying mantis, was using its long forelegs as defensive weapons. After several unsuccessful assaults the bird retreated and flew away. This primary art of self-defense established by Bodhidharma and practiced by his followers became known as Kwon Bop and the Monastary became noted for its fighting techniques. Through the flourishing of Buddhist culture, their methods extended to Japan, Okinawa and Korea where they became fused with the native skills, like those of the Hwa Rang Dan, resulting in the now varied forms of martial arts.

Of these varied styles, three have more widely attracted the West, especially the United States. These are: Kung Fu from China, Karate from Japan and Okinawa, and Tae Kwon Do from Korea.

Kung Fu literally means "tasks to be done." This Chinese style makes use of flowing, circular movements, patterned after the swinging of a sword. Japanese Karate is "the art of the empty hand." It employs focused straight-line techniques with an emphasis on the hand skills. The Korean method of Karate is Tae Kwon Do which translates "the art of kicking and punching." This martial art combines the movements of the other two, but centers around its own unique and powerful kicking techniques.

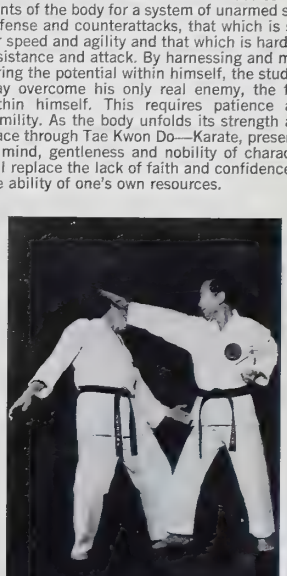
Since "Karate" is the term most familiar in the West, we will employ it in this text in a generic sense to signify the Chinese, Japanese or Korean styles.

PHILOSOPHY AND PRINCIPLES

One summer morning, a Zen Master was walking with his student through a field. "Look," said the student, "how the light breeze bends the reeds to the ground. How much better it is to be strong like the oaks." "Remember what you have said," replied the Zen Master. In late autumn, after a great storm, the Master took his student to the same field. They stopped before an oak which had fallen and was split in two. "Now show me a reed," said the Master, "which lies broken like this tree."

A more practical parallel from Western history is from the gladiatorial games of Ancient Rome. The most popular battle in the arena was that between a secutor, a man in full body armor furnished with a shield and a sword, and a retiarius, a man armed only with a net and dagger. At first glance it would seem the secutor was the overwhelming favorite, but in reality, neither man had the advantage. The secutor was slow moving and the retiarius was vulnerable to any blow that could catch him. In other words, it was a classic contest of brute power versus agility in which each man had his strengths and weaknesses. The recognition and development of our strengths are the essence of Tae Kwon Do—Karate.

This martial art uses all the muscles and joints of the body for a system of unarmed self-defense and counterattacks, that which is soft for speed and agility and that which is hard for resistance and attack. By harnessing and mastering the potential within himself, the student may overcome his only real enemy, the fear within himself. This requires patience and humility. As the body unfolds its strength and grace through Tae Kwon Do—Karate, presence of mind, gentleness and nobility of character will replace the lack of faith and confidence in the ability of one's own resources.



ABOUT THE AUTHOR

Internationally famous Master Richard Chun holds an Eighth Degree Black Belt, which is one of the highest achievements in the martial arts world.

As head coach, he led the United States' Team to a second place finish at the First World Tae Kwon Do Karate Championship held in Seoul, Korea in 1973. In 1975 he was technical advisor to the team.

In addition to teaching at his own school in New York City, Master Chun is a professor of physical education teaching martial art at the City University of New York. Besides he is an International referee for the World Tae Kwon Do Federation.

Master Chun is also the author of four books on the martial art of Tae Kwon Do Karate and has several others under preparation.

Distributed by Conversa-phone Institute, Inc. New York, N.Y.

VOL. 1

CVP-832

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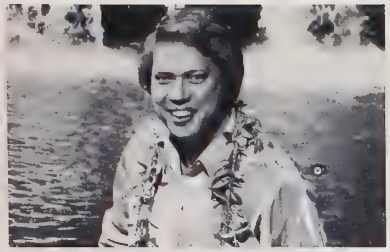
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DOUG MOSSMAN

A native son of Hawaii, Doug Mossman was born and raised in Honolulu. After graduating from famous Kamehameha School, he attended the University of Hawaii and served in the U.S. Army in Korea.

A stage personality in his own right, Doug played for five years in the "Hawaiian Eye" series viewed on the ABC-TV network, cast as "Moki." His co-stars were Connie Stevens, Bob Conrad and Troy Donahue. He's made numerous guest appearances on Hawaii 5-0 and other top television series and lists among his movie credits, Days of Wine and Roses, The Lost Flight and I Sailed to Tahiti. He has appeared on stage with such Greats as Johnny Mathis, Ray Charles, The Association, The Supremes, Don Ho, Jose Feliciano, The Carpenters, Bobbie Gentry and many more.

A Top Disc Jockey on the all-Hawaiian Radio Station KCCN in Honolulu, Doug is one of Hawaii's most sought-after M.C.'s.



EDDIE KEKAULA
and the King Serenaders

Edwin Kalauoliwa Kekaula was born on the Island of Kauai, and claims Hawaiian-Chinese ancestry. Starting his entertainment career early, his remarkably versatile baritone-to-falsetto voice soon earned him the spotlight at several well-known Honolulu night spots. He sings primarily Hawaiian songs from his heritage sprinkled with more contemporary selections from his Hawaiian repertoire. Associated with a group known as the Reef Hawaiians for several years, Eddie is in great demand with his new group, Alex Cash and Mike Afong.

Seen daily at King's Alley in Honolulu.

Only In Hawaii

A native guide for visitors to Hawaii

(SIDE ONE)

1. **History of Hawaii**

   Hawaii Ponoi . . . . . **King David Kalakaua**
   Music: Professor Henry Berger
   King David Kalakaua, disillusioned with the Hawaiian Anthem, instructed his band master, Henry Berger, to set music to some lyrics King Kalakaua had devised. The result was a stirring success and Hawaii Ponoi was immediately adopted as the official anthem of the Kingdom and — today, the State.

2. **Pronunciation of Hawaiian words, and examples**
3. **Some important words and meanings**
4. **How to find your way around Hawaii**
5. **Hawaii's climate**
6. **Outdoor recreation and sightseeing**
7. **Nightlife in the Islands**

   Beyond the Reef . . . . . **Jack Pitman**
   Hawaiians believe that the reef surrounding the islands represents the barrier between the known and the unknown. When a loved one went "beyond" the Reef, they were gone forever. The song tells of a young man's love for a girl and his fear that she may go out of his life.

8. **What to wear in Hawaii**
9. **Hotel accommodations**

   Akaka Falls . . . . . **Helen Parker**
   The sight of the magnificent falls near Honomu on the Island of Hawaii captured the imagination of a visitor to the Orchid Isle. She writes of misty spray in a kaleidoscope of rainbow droplets, tumbling 420 feet down the glistening orchid-festooned rockface of a pali (cliff).

10. **Special events, sightseeing and side trips**
    H.I.C. / Iolani Palace / Historical bldgs.
    Pearl Harbor / Punchbowl Cemetery
    Honolulu Zoo (Starts on Side One, and ends on Side Two)

(SIDE TWO)

11. **Transportation and How To Get Around**
12. **Polynesian and Asian foods**

    Blue Hawaii . . . . . **L. R. Robin & R. Rainger**
    The song comes from a Paramount picture made in 1937 called Waikiki Wedding. Another Hawaiian song, "Sweet Leilani" from the same movie captured the song of the year award.

13. **The "Neighbor" Islands**
    Maui
    Kauai

    Ke Kali Nei Au . . . . . **Charles E. King**
    (Hawaiian Wedding Song)
    Thought by most to be the loveliest of all Hawaiian songs, The Hawaiian Wedding Song, as it is known, is as haunting and poignant as it is romantic. No Island wedding would be complete, no anniversary nostalgic without its beautiful melody and lyrics.

14. **The "Neighbor" Islands — continued**
    Hawaii — The Big Island
    Molokai

    My Little Grass Shack . . **Bill Cogswell, Tommy Harrison and Johnny Noble**
    Written about that famous little grass shack in Kealakekua, near Kona on the Big Island of Hawaii, the lyrics tell of the easy-going Hawaiian lifestyle that makes it hard to leave. Written in 1933, the song became an instant hit and even Europeans were soon struggling to pronounce Humuhumunukunukuapuaa, a fish's name that could be longer than the fish itself!

15. **The flowers of Hawaii — leis**

    Aloha Oe . . . . . **Queen Liliuokalani**
    Returning across the cliffs (pali) from the windward side of Oahu on horseback, the (then) Princess Liliuokalani composed the song that was to epitomize Hawaii to the world. A composite of a hymn, The Lone Rock by the Sea, and old and new musical passages, the lyrics and music were put together in a single evening. It remains one of Hawaii's best loved songs.

Produced and Directed by: Howard J. Meister
Script by: Jane Martin
Engineer: Donn Tyler
Recorded by: Commercial Recording, Inc.
Inat Records 227 Lewers Street, Honolulu, Hawaii 96815

RPI 9101

To the glory of Almighty God, in respectful remembrance of George Washington: patriot, statesman, and Freemason

Praise Ye the God of Washington

SIDE 1

Praise Be to God on High!

INTRODUCTION

Rise All Ye People

EARLY LIFE

Praise the Lord, All Ye Lands

PERSONAL DEVELOPMENT

Lord God, O Hear Our Prayer

GROWTH OF THE COLONIES

Sing Praise

DESIRE FOR FREEDOM

God Is Our Everlasting Light

SIDE 2

Masonic Hymn

COMMANDER-IN-CHIEF

God of Faith and Truth

THE WAR

Grant Thine Eternal Rest, O Lord

CONCLUSION OF HOSTILITIES

A Choral Prayer

FORMATION OF THE COUNTRY

Hymn for All Peoples

THE PRESIDENCY

God of Freedom's Birth

IN MEMORIAM

Amen

NARRATION

Most Worshipful William Howard Sackett,
Grand Master of Masons of the State of New Jersey
Marjorie S. White, Past Grand Matron,
Order of the Eastern Star of New Jersey

COORDINATION / PUBLIC RELATIONS

R.W. Edward Y. Smith, Jr.
R.W. Peter Skerchock

RECORDING

Gregory F. Lane, Engineer
Dharma Productions
Chatham Township, New Jersey



MUSIC PERFORMANCE

Kirkpatrick Choir of Rutgers University
David A. Drinkwater,
University Organist and Director
David P. Beatty, Organ

CONSULTATION

Bro. Warren W. White

NARRATIVE / TEXTS / MUSIC

Bro. James Ferris Traver

GRAPHICS / PRODUCTION

Renaissance Press, Inc.
Mountain Lakes, New Jersey

Special thanks to Wor. Edward J. Gondella, Secretary-Treasurer, The George Washington Masonic National Memorial Association

This album is a gift to The George Washington Masonic National Memorial Association from Most Worshipful William Howard Sackett, Grand Master of Masons of the State of New Jersey, and the Grand Lodge of New Jersey, in commemoration of the two hundredth anniversary of the Grand Lodge, all proceeds from its sale to be used for the maintenance of The George Washington Masonic National Memorial.

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Praise Ye the God of Washington

NARRATION AND MUSIC PERFORMANCE



Most Worshipful William Howard Sackett,
Grand Master of Masons of the State of New Jersey

It is fitting that a man of the stature of Grand Master William Howard Sackett should be the person to honor the memory of Brother George Washington on the occasion of the Two Hundredth Anniversary of the Masonic Grand Lodge of the State of New Jersey.

Born in Philadelphia, William Sackett entered the United States Marine Corps during World War II and was assigned to the Pacific Theater of Operations. In spite of assignments to combat duty and flight training during the early years of his military career, he was able to attend the University of Houston as well as complete officers' schooling.

After more than thirty years' service to his country, Colonel Sackett retired in 1975, having served with distinction on most continents of the world. His twenty-one decorations include the Bronze Star, the Navy Commendation Medal with Combat "V" Purple Heart, the Combat Action Ribbon, and the Vietnamese Cross of Gallantry with Silver Star.

Masonic achievements in the life of William Sackett have been as impressive as those of his military career. Raised in Haddonfield Lodge No. 130 which he later served as Worshipful Master and Trustee, he holds honorary memberships in several other lodges. In Grand Lodge he has served on the Committee on Masonic Enlightenment and held the positions of District Deputy Grand Master - 29th Masonic District, Grand Marshal, Junior Grand Warden, Senior Grand Warden, and Deputy Grand Master.

Other Masonic positions, designations, and affiliations are: Grand Representative, Grand Lodge of India, Damascus Chapter No. 56, Royal Arch Masons; Van Hook Council No. 8, Royal and Select Masters; Crusade Commandery No. 20, Knights Templar; Ancient Accepted Scottish Rite, Valley of Southern New Jersey, Coronated 33° Cincinnati, Ohio, and New Jersey Society of Sovereign Grand Inspectors General 33° President; Commander-in-Chief, Excelsior Consistory; Excelsior 33° Society; Crescent Temple, Ancient Arabic Order of Nobles of the Mystic Shrine; Tall Cedars of Lebanon, Glassboro Forest No. 1; Triple Tau Council No. 54, Allied Masonic Degrees; Benjamin Franklin Chapter No. 16, National Sojourners Hero of 76; Yolomed Grotto; Semper Fidelis Society, New Jersey, Commander-in-Chief

With men such as Most Worshipful William Howard Sackett, Grand Master of Masons of the State of New Jersey, the heritage bequeathed by Washington to the present generations is in safe hands. For this let all give thanks to Almighty God.



Marjorie S. White,
Past Grand Matron,
Order of the Eastern Star of New Jersey

Marjorie S. White, a Past Grand Matron of the Order of the Eastern Star of New Jersey, is a representative of the largest women's organization in the world. It is Masonic-related by virtue of requiring its female members to be wives, daughters, mothers, or other blood-relations of Master Masons. *A woman's heart beats responsive to the same inspiration which prompts man to noble deeds,* and therein lies the strongest tie of all to the Masonic fraternity.

Marjorie S. White, as Most Worthy Grand Matron 1984-1985, used the theme *God Is Our Everlasting Light*. In calling attention to the same Light that Freemasons know, she sought to remind Eastern Star members of the source of true Light and to encourage them in the love of knowledge, truth, and wisdom. She further sought to build enthusiasm for her organization by emphasizing the strength that comes from having individual people express their true potential for the betterment of the Order and humankind.

It is leaders such as Mrs. White that have made the Order of the Eastern Star the great organization that it is



Kirkpatrick Choir of Rutgers University — New Brunswick
David A. Drinkwater, University Organist and Director

Kirkpatrick Choir, which has existed since the building of Kirkpatrick Chapel in 1872, has evolved over the years with Rutgers, the State University of New Jersey. Originally the Choir was all male, and performed sacred music daily in the Chapel, as well as secular music outside as the Rutgers Glee Club. When the University became coeducational, the choir in the Chapel was separated from the Glee Club and restructured as a group of some thirty voices, both male and female.

As the University continued to develop from its founding as Queen's College, with two tutors and twenty students, into an institution of more than 40,000 students, 2,500 faculty members, and seven campuses, Kirkpatrick Choir expanded its range of activities in music. In addition to performing at Sunday services in the Chapel, the Choir sings concerts on campus, throughout New Jersey, and in many countries in Europe as well as the United Kingdom. Its repertoire includes a wide range of music, both sacred and secular, from the Renaissance to the most recent styles of serious composition

Since 1957, the Choir has been under the direction of Professor David Drinkwater, who also is Organist of the Chapel and the University. Born in Indiana, Professor Drinkwater earned degrees at Indiana University and the School of Sacred Music at Union Theological Seminary in New York City, and, in addition, studied choral and organ music at Oxford University in England. Professor Drinkwater's background and dedication are always in evidence in the musical excellence of each performance by Kirkpatrick Choir

Praise Ye the God of Washington

NEW JERSEY, FREEMASONRY, AND THE NATIONAL MEMORIAL

The first known Freemason in the Colonies, John Skene, a member of the lodge at Aberdeen, Scotland, was a resident of New Jersey the last several years of his life. This was true also of the first native-born American known to have been a Freemason, Jonathan Belcher, who had joined a lodge in London, England, and spent his final ten years as Governor of the Province of New Jersey. Skene died in 1690 and Belcher in 1757, and it was not until 1761 that a lodge in New Jersey was formed, St. John's of Newark.

The Grand Lodge of New Jersey was organized on December 18, 1786, at the Whitehall Tavern in New Brunswick by a gathering of twenty-six Master Masons meeting under the leadership of Dr. William McKissack, Worshipful Master of Baskin Ridge Lodge No. 10. This lodge was the first in the Colony of New Jersey to reorganize and resume labor following the conclusion of the War for American Independence.

The Grand Lodge commenced its activities on January 30, 1787, with the installation of officers, including The Honorable David Brearley as Grand Master. Brearley was Chief Justice of New Jersey and a signer of the Constitution of the United States.

New Jersey figured prominently in General George Washington's military campaigns, and so it was most appropriate that the Grand Lodge of New Jersey show its respect for this great American Freemason in every way. Encouragement was given as far back as 1882 to the building of a suitable Masonic Temple to the memory of Brother Washington, and there was New Jersey Masonic participation at the laying of the cornerstone of the Battle Monument at Yorktown, Virginia, and at the dedication of the Washington Monument in the nation's capital in 1885. On December 14, 1899, officers of the Grand Lodge of New Jersey attended the Centennial Observance of Washington's death.

In 1919, formal support for the proposed construction of a National Memorial to Brother George Washington at Alexandria, Virginia, was recommended and approved. As the great Memorial rose, took shape, and came into being, the Grand Lodge of New Jersey offered contributions and gifts, among these one of the large portico pillars and the fine Moeller organ in the auditorium. Grand Chapter, Order of the Eastern Star of New Jersey, lovingly donated the drinking fountain. THE PRIDE OF ALL FREEMASONS was actually a reality!

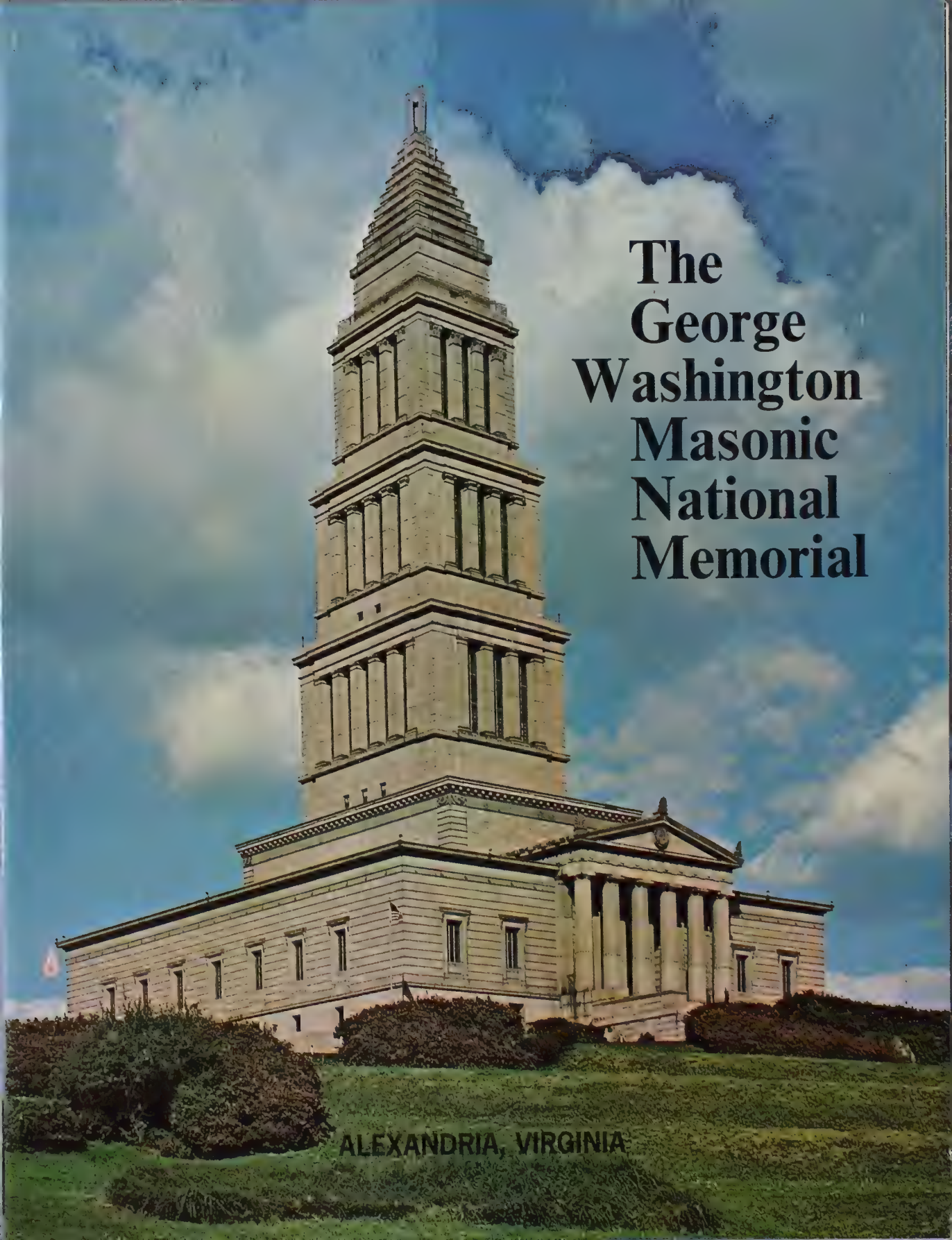


On the two hundredth anniversary of the Grand Lodge of New Jersey, Most Worshipful William Howard Sackett, Grand Master of Masons of the State of New Jersey, offered praise to the God that Washington worshipped in a program memorializing the man and his life of dedication. With Most Worshipful Herbert Boyd, Past Grand Master, and Marjorie S. White, Past Grand Matron, Order of the Eastern Star of New Jersey, sharing the narration, Dr. Davis Jerome, Music Department Chairman of Rutgers University-Camden, directing the music, and Frances Jerome at the console of the Moeller organ, the Grand Master inspired, with his presentation, all those attending the celebration of the Feast of St. John in the beautiful Excelsior Scottish Rite Cathedral in West Collingswood, New Jersey. Another payment had been made on New Jersey's debt of gratitude to the great Washington.

In order that all might enjoy the Grand Master's tribute in spoken word and music, at the same time giving support to The George Washington Masonic National Memorial, a recording was issued. The music was performed by the Kirkpatrick Choir of Rutgers University under the direction of David A. Drinkwater, University Organist and Director, and recorded at Kirkpatrick Chapel, New Brunswick, where the Choir performs at weekly services for all faiths. It is interesting to note that the University was founded in 1766 in the city where the Grand Lodge was to be organized twenty years later. In keeping with Washington's belief that educational institutions should be supported to produce an enlightened citizenry, New Jersey Masonic organizations have offered assistance in the form of grants and scholarships; Rutgers, as the State University, is a prime recipient.

The honor of writing, composing, and adapting the material was given to Brother James Ferris Traver, a New Jersey Freemason and composer of orchestral and wind ensemble, as well as choral, music. *Masonic Hymn* was dedicated to Grand Master William Howard Sackett on the occasion of the Two Hundredth Anniversary of the Grand Lodge of New Jersey, and was first performed at the Grand Master's Church Service in Trinity Cathedral, Trenton, New Jersey. *God Is Our Everlasting Light* was written and composed for Marjorie S. White and the Order of the Eastern Star of New Jersey and first performed during her year as Most Worthy Grand Matron. *God of Freedom's Birth* was created for the United States Bicentennial, and the printed copy carries the inscription *In respectful remembrance of George Washington and the Founding Fathers.*

Now and ever, PRAISE YE THE GOD OF WASHINGTON!


The George Washington Masonic National Memorial
ALEXANDRIA, VIRGINIA






LESSON #9
SIDE #9
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RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
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THE INTERNATIONAL MORSE CODE

A	· —	1	· — — — —
B	— · · ·	2	· · — — —
C	— · — ·	3	· · · — —
D	— · ·	4	· · · · —
E	·	5	· · · · ·
F	· · — ·	6	— · · · ·
G	— — ·	7	— — · · ·
H	· · · ·	8	— — — · ·
I	· ·	9	— — — — ·
J	· — — —	0	— — — — —
K	— · —		
L	· — · ·	PERIOD	· — · — · —
M	— —	COMMA	— — · · — —
N	— ·	?	· · — — · ·
O	— — —	COLON	— — — · · ·
P	· — — ·	SEMICOLON	— · — · — ·
Q	— — · —	FRACTION BAR	— · · — ·
R	· — ·	BREAK	— · · · —
S	· · ·	ERROR	· · · · · · · ·
T	—	WAIT	· — · · ·
U	· · —	HYPHEN	— · · · · —
V	· · · —	PARENTHESIS	— · — — · —
W	· — —	END OF MESSAGE UNIT	· — · — ·
X	— · · —	END OF ENTIRE TRANSMISSION	· · · — · —
Y	— · — —	RECEIVED MESSAGE O.K.	· — ·
Z	— — · ·	INVITATION TO TRANSMIT	— · —

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IMPORTANT: *Please read these instructions carefully before you practice your Dictation Discs*

HOW TO PRACTICE WITH DICTATION DISCS

Practicing at higher speeds

With the phonograph record you start writing shorthand faster the very first day you practice. This is so, because you practice with letters 10 to 20 words faster than you can write. This is easy, because you can *repeat the same letter* as often as you wish, until you can write it comfortably at the faster speed.

Therefore, select a record with dictation from 10 to 20 words a minute above your normal writing speed. Start with the first letter, and try writing something down for every word you hear, *no matter how poor your notes become.* You may write only half a column before you are compelled to omit a word. When you do, pick up the arm of your record player and start over again.

Persistence pays off

On your next try you may succeed in writing several more words. Continue in this fashion until you are able to write the full letter on the very first playing, in which case you will continue to repeat the letter as often as is necessary for you to write it with good control. Remember, you must *strive with all your energy* to get down every word of dictation, no matter how poor your notes become. This is how you gain speed.

The secret

The reason you can write this higher speed from the phonograph record is not that you have memorized the words, but that you can think the shorthand outlines for the words more rapidly, so that you can now write them at a higher rate of speed. In other words, your mind can now find the outlines more quickly than it did before, because you have *memorized* them through repetition.

At the end of each practice session, you must also practice for a few minutes *writing slowly* in order that you may retain your ability to write good notes. This is important. For such a purpose, a minute or two of any dictation that you have already mastered is perfectly suitable.

The value of repetition practice

Repetition practice multiplies the value of the dictation you get on each record, because you will have to practice each letter from 10 to 20 times before you can achieve the higher speed. The beauty of this kind of practice is that each time you write the letter over again, you are able to write it *that much faster,* and that much easier.

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High Fidelity

MMI 521

STOP SMOKING

a strategy developed by
HERBERT SPIEGEL, M.D.

a practicing New York City psychiatrist, and a faculty member
of the College of Physicians & Surgeons, Columbia University.

CONTENTS

SIDE 1

Band 1—Getting Ready

Band 2—The Exercise
and
The Strategy

One: For my body, smoking is a poison.

Two: I need my body to live.

Three: I owe my body this respect and protection.

SIDE 2

Band 1—Answers to the Most Commonly Asked Questions

Band 2—Getting Ready to Review

Band 3—Quick Review

BEFORE YOU BEGIN:

It is most important that you listen to this record alone, in comfort, and in a room where you will not be interrupted or distracted by outside noises.

The setting is very similar to a private meeting between you and a doctor. Be as courteous to the physician on the record as you would to a physician actually in your home, and you will find that you are able to concentrate far more fully on the vitally important things he has to say to you about you and your body.

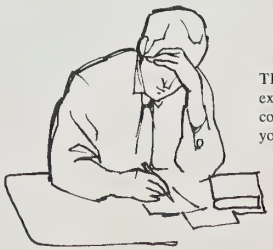
Some people find it helpful to draw the curtains to shut out bright sunlight, or at night to turn off all but one lamp. Some like to stretch out with their feet up. Do whatever will make you comfortable and able to fully concentrate on the words you will hear.

Please note that each band on this record is separated by a "locked groove." This feature prevents the needle, or diamond stylus, from moving on to the next band until *you* are ready.

You may find it helpful to prepare the listening room and then put on the record. Adjust the volume and tone controls to suit your taste while Band 1 is playing. Then when you are ready to begin, lift up the needle and set it down a little nearer the center. There is plenty of time for you to resume your seat before the next band begins.

PLAYING IT AGAIN:

Like most other people, you will probably wish to play this record a number of times—particularly the brief refresher review section that is found on Band 3 of Side 2. Simply place the needle down in the beginning of Band 2 and adjust the volume and tone controls to suit your taste. Then lift the needle over the locked groove into Band 3 and take your seat.



This is one way of doing the exercise when you do not have complete privacy. One hand on your brow conceals your eyes.

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OPENERS TO CLOSERS

by

JOE LYDON

(THE SALESMAN'S SALESMAN)

33⅓ RPM
WRS 372-A

MONO
SIDE 1

RECORD TWO

Produced For
THE PENNSYLVANIA GAS COMPANY

By

THE LYDON COMPANY
100 Belvedere Dr.
Mill Valley, Ca.

OPENERS TO CLOSERS

by

JOE LYDON

(THE SALESMAN'S SALESMAN)

33⅓ RPM
WRS 372-B

MONO
SIDE 2

RECORD TWO

Produced For
THE PENNSYLVANIA GAS COMPANY

By

THE LYDON COMPANY
100 Belvedere Dr.
Mill Valley, Co.

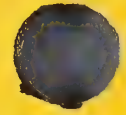
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BURGESS MEREDITH

FEATURING: PETER HAWKINS, DICK EMERY AND PHIL BROWN
PRODUCTION AND STORIES BY: FRANK TARLOFF
LYRICS BY MARILYN KEITH AND ALAN BERGMAN
MUSIC BY NORMAN LUBOFF

LP 152 B



Made in U.S.A. by
A. A. Records, Inc.

THE FOX AND THE CROW

6. TELL US A STORY And
   I'M A CHEESE MAN
7. BLUE FOX BLUES
8. I'M A CHEESE MAN (Reprise)
9. FLATTERY GOT THE CHEESE
   "BUTTER'IM UP"
10. BEWARE OF THE FLATTERER!

ARRANGED and CONDUCTED BY:
REG OWEN and WALLY STOTT
CHORUS DIRECTED BY:
MICHAEL SAMMES

HIGH FIDELITY 33⅓ RPM LONG PLAYING

SYNTONIC RESEARCH INC

SIDE ONE

environments 5

ULTIMATE HEARTBEAT

SD 66005 A
STEREO/MQ

20:00 (33 1/3 rpm)
14:50 (45 rpm)
℗ 1974

IMPORTANT NOTICE!

This is perhaps the most unusual phonograph record you will ever own. Please follow recommendations below for best results.

To aid setting volume level, a faint background sound has been added to this recording. This background should barely be audible at correct setting.

AVOID VERY LOUD VOLUME SETTINGS.

Inexpensive record players may be limited to playback at 45 rpm, as high quality speakers are needed for reproduction of low frequencies.

SYNTONIC RESEARCH, INC.

SYNTONIC RESEARCH INC

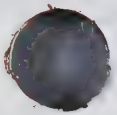
SYNTONIC RESEARCH INC

SIDE TWO

environments 5

WIND IN THE TREES

SD 66005 B
STEREO/MQ



TIME 34:00
MFG. IN USA

PLAYBACK RECOMMENDATIONS

Optimum effectiveness of this sound is achieved at very low volume settings. Speakers should be at eyelevel or above for proper realism. An alternate to this is to reflect the sounds from walls and ceiling. See jacket notes for further details.

℗ 1974
SYNTONIC RESEARCH, INC.

SYNTONIC RESEARCH INC



SD 66003

ENVIRONMENTS™
DISC 3

STEREO

TWO

DUSK AT NEW HOPE, PENNSYLVANIA

(33 1/3 rpm 37:00)

Note: Environmental effect is optimized if played at *extremely* low volume settings. See liner notes for futher data.

SYNTONIC RESEARCH SERIES

(ST-A-712218-MO)

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY

SCIENCE SERIES

FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.

Long Playing Non-Breakable Micro Groove 33⅓

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SOUNDS OF NORTH AMERICAN FROGS

The Biological Significance of VOICE in FROGS

Narrated by Charles M. Bogert with documentary examples.

With the cooperation of the American Museum of Natural History, N. Y.

SIDE 1

FX 6166 A

Band 1. INTRODUCTION TO MATING CALLS
examples 1 to 6

Band 2. MATING CALLS AS ISOLATION MECHANISMS
examples 7 to 20

Band 3. TAXONOMIC LEVELS & VOICE DIFFERENCES
examples 21 to 33

Band 4. SOUNDS PRODUCED UNDER SPECIAL CONDITIONS
examples 34 to 44

SCIENCE SERIES

FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.

Long Playing Non-Breakable Micro Groove 33⅓

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SIDE II

FX 6166 B

Band 1. PITCH IN RELATION TO BODY SIZE
examples 45 to 61

Band 2. DIVERSITY IN MATING CALLS
examples 62 to 85

Band 3. SAMPLE CHORUSES
examples 86 to 92

DFS

SOUND EFFECTS RECORDS

SOUND EFFECTS IN STEREO VOL. 12

Bugle Calls played by Al Hirt

DFS-7050

SIDE B

1. FIRE CALL 2. TO ARMS 3. TO HORSE
4. BOOTS & SADDLE 5. TO THE COLOR
6. RETREAT 7. ADJUTANT'S CALL 8. PRESIDENT'S MARCH
9. GENERAL'S MARCH 10. ROGUE MARCH
11. FUNERAL MARCH 12. DRILL MARCH
13. GENERAL STAFF 14. INFANTRY FOREVER
15. YOU'RE IN THE ARMY NOW
16. PAY DAY 17. AMERICAN FLAG
18. REVEILLE

Outstanding High Fidelity Recordings

Elektra

AUTHENTIC SOUND EFFECTS

STEREO

STEREO

EKS-7260-B

SIDE TWO

VOLUME 10

1. AUDIO OSCILLATOR, THREE SWEEPS 1:27 2. JUNGLE DRUMS 1:42 3. VOODOO RITUAL 1:09 4. METRONOME, THREE TEMPI :27 5. SNARE DRUM FLOURISH :03 6. DRUM ROLL :07 7. CYMBAL CLASH :11 8. WEDDING MARCH - PROCESSIONAL 2:38 9. WEDDING MARCH - RECESSIONAL 2:39 10. FUNERAL MARCH 2:54 11. MUFFLED DRUMS :18 12. "RUFFLES AND FLOURISHES" :12 13. "HAIL TO THE CHIEF" :48 14. MORSE CODE TRANSMISSION :35 15. TELEGRAPH CLICK SOUNDER :25 16. BELLS :24 17. CHIMES TOLLING HOUR 1:01 18. CARILLON CHRISTMAS CHIMES 1:06

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The Sound of Quality



ROBERT HALL PRODUCTIONS

115 WEST 57th STREET—NEW YORK, NEW YORK 10019
Tel: 212 - LT 1 - 7191

RH-89

FUN EFFECTS

MICROGROOVE 33⅓ RPM

1. HOLE IN OUR POCKET..... :03
2. THAT TOP STEP'S A..... :03
3. A HIT ON THE HEAD..... :02
4. WHO CLOSED THE DOOR?..... :02
5. WHO CLEANED THE WINDOW?.. :03
6. I'LL RUN DOWN FOR A..... :03
7. GREASED POGO-STICK..... :06
8. YOU'RE HUNG UP ON..... :10
9. PLUCKED PINFEATHERS..... :06
10. I'M GETTIN' OUT OF HERE!.... :01
11. THE HATFIELD & McCOYS..... :13
12. WHO LEFT?..... :01
13. TIME BOMB..... :06
14. WHERE'D 'E GO?..... :01
15. HIT ON THE HEAD..... :01
16. HIT ON THE NOSE..... :01

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Droll Yankees Inc.
PROVIDENCE 6 • RHODE ISLAND

SIDE B DY·4

33 1/3 RPM LP 2ND EDITION



CAPT. NICKERSON AND THE TUG GASPEE


BBC
records
The best of BBC TV & Radio
Distributed by
Gemcom, Inc.
Distributed by
Gillette-Madison
Comm.
33⅓ RPM
BBC-22295
SIDE 2
SOUND EFFECTS NO. 16 – DISASTER
1. Transport
2. Animal
3. Human

GATEWAY
RECORDINGS

SOUNDEFFECTS

1. Space Music (Stereofect) rapid tempo 1:15; 2. Space Bridge (Stereofect) 1:15;
3. Music From India 1:30; 4. Switching Bands (on CB radio) 1:00;
5. Switching Noise (dial turning) :17; 6. Mike Clicking In & Out :12;

GSLP 4602
GSLP-4602-B

SIDE 2
STEREO

7. Switching Bands on CB Radio Faster :30; 8. Broadcast Coming In and Fading Out :07; 9. CB Radio Statis :14; 10. Office Bkg. with Computers :40; 11. IBM Sorter :40; 12. Computer Bkg. :30; 13. Electronic Counter :44; 14. Electric Pencil Sharpener :39; 15. Travel Alarm Clock Sequence (clock wound, alarm goes off, case is closed) :31; 16. Oscillator Frequency Sweeps :45; 17. Wood Block Rhymns :45; 18. Guitar Effects :45; 19. Geisha Singing & Playing 1:10; 20. Gagaku (Japanses flute music) :40; 21. Telephone Effects Montage (touchtones, relays clicking, rings, dialing ect.) 1:15.

℗ 1979 WORLD MUSIC SERVICE
A Product of
Gillette-Madison Co.

SOUND EFFECTS

VOL. 2

1.	Door chimes	:08
2.	Keys in locks	:06
3.	Screen door, open/close	:08
4.	Rain in city	:46
5.	Blizzard	:59
6.	Bull frog	:17
7.	Cat screams	:22
8.	Crowd roar	:11
9.	Police whistle	:02
10.	Church bells	:14
11.	Yule bells	:23

LP-802



SIDE TWO
33⅓ RPM

12.	Mission bells	:37
13.	Cork pops	:02
14.	Creaking ship	:36
15.	Ticker tape	:26
16.	Orchestra tuning up	:30
17.	Small plane taxiing	:40
18.	Frying food	:40
19.	Sleigh bells	:22
20.	Cable car (S.F.)	1:27
21.	Swimming & diving	:42
22.	Bugler's charge	:15
23.	Hunting horn	:11
24.	Elephants	:20
		:40

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HOME MOVIE SOUND EFFECTS

1. BABY CRYING :32 — 2. BABY SNEEZING, LAUGHING, PLAYING :27 3. SEA GULLS, STATEN ISLAND FERRY :32 — 4. TROPICAL BIRDS 1:21 — 5. SEA LIONS :31 — 6. GEESE AND DUCKS :23 — 7. PIGEONS :30 — 8. PUPPIES IN PET SHOP :30 —



DFS 7018-B

9. CATS AND KITTENS, ANIMAL POUND :30 — 10. PUPPY CRYING :33 — 11. CRICKETS (OUTDOORS) :39 — 12. BEE-HIVE :45 — 13. MULE TEAM :47 — 14. DOOR CLOSING, OPENING, SLAMMING :12 — 15. DOOR CHIME :20 — 16. NEW YORK TRAFFIC WITH POLICE CAR :59 — 17. CUCKOO CLOCK :19 — 18. MODEL T FORD PASSING :17 — 19. SURF 1:12 — 20. OCEAN LINER WHISTLE BLASTS :29 — 21. POP BOTTLE OPENING AND POURING :20

Printed in U.S.A.

AUDIO FIDELITY

AUDIOFIDELITY ENTERPRISES, INC.

Outstanding High Fidelity Recordings

Electra

AUTHENTIC SOUND EFFECTS

STEREO

STEREO

SMP-7-B ST

SIDE TWO

SAMPLER

1. CAR SKID AND CRASH :16 2. POP BOTTLE SEQUENCE :47 3. STEAMSHIP BLAST :12 4. SURF 1:02 5. CRICKET BACKGROUND :33 6. PINBALL MACHINE :41 7. BOWLING SEQUENCE :17 8. SHOOTING GALLERY :21 9. DENTIST'S DRILL :35 10. TEA KETTLE SEQUENCE :56 11. GRANDFATHER CLOCK STRIKES TWELVE :22 12. TROLLEY CAR :45 13. GONG, SEVEN STROKES :29 14. CAROUSEL :37 15. STAGE COACH PASSES :16 16. TIRE PUMP :33 17. COAL TRUCK UNLOADING :50

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The Sound of Quality

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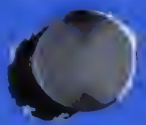
SOUND EFFECTS IN STEREO

VOLUME 9

RIAA

DFS 7046-B

STEREO
SIDE 2



1. ELEVATED TRAIN PLATFORM 2:01-2. TREE FROGS 3:
3. WEDDING CONVOY 1:00-4. PLAYGROUND:
CHILDREN AT SPRINKLER 1:15-5. RUNNING ON
STUBBLE 1:54. WALKING ON STUBBLE :12
7. PACKAGING MACHINE 3:46-8. INK WEAVES :
9. TURNSTILES 1:29-10. DRAGGING POWER MOWER :
10. MOUNTAIN STREAM 1:50-11. RECORD PRESSING
PLANT 3:12. WOODEN CART :46-13. ELEVATOR
INTERIOR 1:10-14. BULL FROGS :13-15. COUNTRY
ROAD: CAR 2 :29-16. WASHING MACHINE
RINSE, SPIN, STOP 3:46

PRINTED IN U.S.A.

A STUDY IN STEREOPHONIC HIGH FIDELITY

A PRODUCT OF AUDIO FIDELITY RECORDS, INC.

AAF®

33⅓
RPM

HIP-OCROCY

DAVE GARDNER

tower

T-5050
(T2-5050)

2

PART II

MFD. IN U.S.A.

Confidential

Side 2
BL 8

HI FI

1. GUN SMOKE
2. WRONG SCRIPT
3. LUIGI


COLUMBIA
WAYNE AND SHUSTER
with FRANK DE VOL and his ORCHESTRA
CL 1435
NONBREAKABLE
Side 2
(x"Lp" 48794)
1. RINSE THE BLOOD OFF MY TOGA
2. FRONTIER PSYCHIATRIST
Music composed and arranged by Johnny Dobson
Sketches by Wayne and Shuster
® "COLUMBIA" Lp
MARCAS REG
MADE IN U.S.A.


Arc
A 607
Side B
THE WORLD'S WORST JOKES
AL. BOLISKA & BILL BRADY
PRODUCED IN CANADA BY ARC SOUND LIMITED

...visual sound

STEREO

DO IT, DO IT, DO IT!

SKILES & HENDERSON



LST-7596

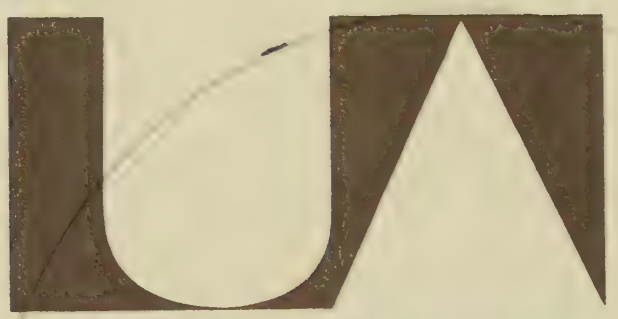
2

1. HAUNTED HOUSE * (3:01)
2. ENGINES AND INJUNS * (6:19)
3. JACK IN THE BOX * (2:00)
4. KIND OF A GRIN-IN * (2:18)
5. THINGS YOU HEAR * (1:58)
6. HELLO, DOLLY! (1:28)
   (Jerry Herman) Edwin H. Morris & Co., Inc. - ASCAP

* Writers: William Skyles-
Peter Henderson
* Publ: Shy Music - ASCAP

LIBERTY RECORDS, INC.

LOS ANGELES, CALIFORNIA



UNITED ARTISTS RECORDS

SIDE 2
STEREO
UAS-5595

Produced by
R. Kreitzman, D. Briggs,
M. Roman & N. Venet

MURRAY ROMAN

Busted

CELL BLOCK TWO:

1. FAIRY TALE — 1:45
2. 60 SECOND COMMERCIAL — 1:00
3. THE OLD CHURCH — 1:55
4. BLACK SAMBOS — 2:22
5. MOUTH TEMPLE — :55
6. LOVE STORY — 1:30
7. PLATFORM — 1:20
8. JOHNNY GOT HIS — 5:05
9. SPEED RAP — :25
10. IT CLICKS — 6:14

All Spoken Material Written by Murray Roman
Published by Murray Roman Pub. ASCAP

℗ 1972 United Artists Records, Inc.

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


CBS · CBS · CBS ·

DEMONSTRATION
NOT FOR SALE

AN INTERVIEW WITH PHILIP GLASS

33⅓ RPM
STEREO
℗ 1982 CBS Inc.



AS 1410
XSM 170029
Time: 24:30

PART II

With selections from the CBS Records album,
"Glassworks" (FM 37265)
Album Produced by Kurt Munkacsi & Philip Glass

Publisher: Dunvagen Music (ASCAP)

Interview Produced by Peter Gordon
for Thirsty Ear Productions
38 Main St., Suite A, Millburn, N.J.
Engineer: Irwin Chusid

CBS IS A TRADEMARK OF CBS INC

COLUMBIA MASTERWORKS

CASALS -
A LIVING PORTRAIT
In his own words

PC 1

SIDE 2
XLP 115768

PART II

Casals conducting
On Bach
On liberty
On war and the hope for peace

"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.

HIP HOP ESSENTIALS:

MOVIE FX

"Now Dat's Gangsta!"

SIDE B - YOS 2700

1. Scarface 6:16
2. Goodfellas 3:29
3. Pulp Fiction/Reservoir Dogs 3:13
4. A Bronx Tale/Sleepers 2:41
5. Carlito's Way 2:48
6. Bonus FX 1:14

YOSHIMI RECORDS


CARTOON
A
BREAKS
YOSUMI
RECORDS

CARTOON

B



BREAKS



RCA

Side B Stereo

DJL1-0683-B

The Second John Denver Radio Show

Special Promotion Record for Radio Stations - 23:49

1 Second Opening; It's Up to You- ASCAP

NOT FOR SALE

2 On the Road;
Cool an' Green an' Shady - ASCAP
3 Sweet Surrender - ASCAP
4 The Music Is You - ASCAP
5 This Old Guitar - ASCAP

(from the "Back Home Again" album-
CPL1-0548)

dynaflex

TM(s) ® RCA CORP.—MADE IN U.S.A.

WTCC

GEFFEN
RECORDS

METHENY
GROUP
PRODUCTIONS



The Interview with
Music from the
Pat Metheny/
Ornette Coleman
album SONG X on
Geffen Records
(GHS 24096)

© 1979 Warner Bros. Inc.

Side 2
FOR PROMOTIONAL
PURPOSES ONLY.
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TOTAL TIME:
30:00

WBMS 137
33 1/3 RPM

PAT METHENY

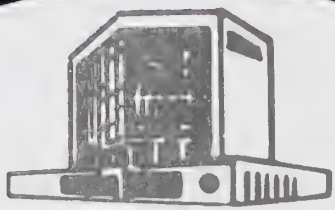
Produced by Larry Butler for Warner Bros. Records
Interview by Steven Cantor for WMFO/Medford, MA
Engineered and Edited by Terry Dunavan at Amigo Studios

Intro: MOB JOB (O. Coleman)	:45
ENDANGERED SPECIES* (O. Coleman & P. Metheny)	13:16
KATHELIN GRAY (O. Coleman & P. Metheny)	4:13
LONG TIME NO SEE (O. Coleman)	7:39
Outro: MOB JOB (O. Coleman)	:31

Phrase Text Music ASCAP
*Phrase Text Music ASCAP/Pat-Meth Music BMI
℗ 1986 Metheny Group Productions, Inc.
℗ 1986 The David Geffen Company


℗ 1972 Avco Records Corp.
AVCO
THE RULING CLASS
ORIGINAL SOUNDTRACK
AV-11008-508
(AV11-8B)
STEREO
SIDE 2
1. PETER O'TOOLE: THE WEDDING NIGHT 1:21
2. MY JACK (INSTRUMENTAL) 5:26
3. PETER O'TOOLE: SPEECH IN THE WORDS
ETON BOATING SONG* 2:13
4. PETER O'TOOLE: JACK THE RIPPER SIR
5. PETER O'TOOLE: DRY BONES 1:14
6. POMP AND CIRCUMSTANCE 2:55
7. PETER O'TOOLE: HOUSE OF LORDS SPEECH
ONWARD CHRISTIAN SOLDIERS 2:57
8. MY JACK & MAIN THEME 2:30
*PRS
MANUFACTURED BY AVCO RECORDS CORP. 1301 AVENUE OF AMERICAS, NEW YORK, NEW YORK. MADE IN USA


JUST FOR LAUGHS
ANDY GRIFFITH
Capitol
REG. U.S. PAT. OFF.
RECORDS
T-962
(T2-962)
2
1. ROMEO AND JULIET
(Andy Griffith)
2. MAKE YOURSELF COMFORTABLE
(Bob Merrill)
Adaptation by Andy Griffith
and Ainslee Pryor
3. SWAN LAKE
(Andy Griffith)
Actual Recording of Personal
Appearance in Nashville, Tennessee
4. CONVERSATION
WITH A MULE
(Bob Miller)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. Capitol • MARCA REG. • U.S. PAT. NO. 2,631,859



MEGA

STEREO

PROMO COPY

YOU'VE JUST BEEN SPOONERIZED
RUSS SPOONER

M51-5007

℗ 1972
Mega Records

SIDE 2

M2LS-1666

1. MONKEY JIVE—1:51
2. 5 A.M.—1:32
3. NUDIE FLICK—1:41
4. I CAN'T BELIEVE I SWALLOWED THE WHOLE THING—1:05
5. THE NUDIST CAMP—2:02
6. HOW MUCH IS THE UGLY ONE—2:20
7. MR. GOLDSBORO, MAKE ME A STAR—0:56
8. GOTCHA!!!!—1:43

MEGA RECORDS & TAPES, INC. USA

PROMOTION COPY
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FRANKLYN AJAYE: COMEDIAN

FRANKLYN AJAYE

BASKETBALL - UCLA :32
DISNEYLAND :10
NEW YORK CITY: 2:40
Law School; Harlem
TELEVISION SHOWS: 3:55
I spy; The Rookies; Ben Casey; Medical Center; Marcus Welby, M.D.; Star Trek
FOOTBALL 3:42

A&M RECORDS ®

STEREO
SIDE 2
SP-4405
(SP-4710)

MONSTERS ON TELEVISION: 2:27
Japanese Movies; Wolfman; Frankenstein; Dracula
COMMERCIALS:
Post Grape-Nuts 1:23
Skill Schools 1:10
Public Service Announcements :35
Margarine :42
Playtex 1:04
Going To The Bathroom (Ex-Lax) 1:12
Trojans 1:02

ALL SELECTIONS WRITTEN BY FRANKLYN AJAYE AND PUBLISHED BY ALMO MUSIC CORP. (ASCAP)
PRODUCED BY WALLY AMOS

℗ 1973 A&M RECORDS, INC.

Side 2

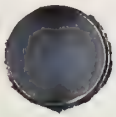
"SELL YOURSELF RICH"

by G. Worthington Hipple

Author, Lecturer, Eastern Sales Manager and Merchandising Manager of Fedders Corporation

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415 N. Dearborn St., Chicago 10, Ill.

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- Who Makes the Big Money?
- Why Does One Product Sell More Than Its Competitors?
- How Do You Generate Enough Enthusiasm to Sell Yourself Rich?

BRC 116 LP hi-fidelity
(UB61-1196)



Greentree

SIDE B
STEREO
For promotional
use only
Not for resale
℗1983 Greentree Records

GT5498
From their album:
No Less Than All
RO3951
Produced by
Ed Nalle with Glad

GLAD

1. VARIATIONS ON A HYMN (THAT HYMN THING)
Arr. Bob Kauflin/LifeSong Music Press/BMI/
Arr. Ed Nalle/Paragon Music Corp./
ASCAP

John T. Benson Pub. Co. * 365 Great Circle Rd. * Nashville, TN. 37228

VIDEO GAME

B

BREAKS

YOSUMI®

records

YOS 2500



2350 Trimble Road • San Jose, California 95132

Side A

33⅓ RPM

THE VOICE OF BUSINESS FOR THE 70's

An address by **WILLIAM E. BAILEY,**
Founder, President and Chairman of the Board of Bestline Products, Inc. to a President's Rally held at the Fairmont Hotel in Dallas, Texas.

Produced by
PANORAMA FILM PRODUCTIONS
San Jose, California 95114



2350 Trimble Road • San Jose, California 95132

Side B

33⅓ RPM

THE VOICE OF BUSINESS FOR THE 70's

An address by **WILLIAM E. BAILEY,** Founder, President and Chairman of the Board of Bestline Products, Inc. to a President's Rally held at the Fairmont Hotel in Dallas, Texas.

Produced by
PANORAMA FILM PRODUCTIONS
San Jose, California 95114

Side 1

BRC-122 LP hi-fidelity

TIME . . . its new dimensions
by BILL GOVE

A RECORD OF THE MONTH
Selection by:
BUSINESSMEN'S RECORD CLUB

XCTV-82131

BUSINESSMEN'S RECORD CLUB
415 N. Dearborn St., Chicago 10, Ill.

THE DIMENSIONS OF TIME:

- Habit
- Energy
- Attitude
- Communications

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GGG RECORDS Coral Gables, Florida
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SUCCESS MOTIVATION INSTITUTE, INC.

WACO, TEXAS

P.O. BOX 7614

I WILL

by

Ben Sweetland

SMI-1336

SIDE 2

** BREAKING THE SUCCESS BARRIER

33 1/3 RPM

REG. U.S. PAT OFF.

Band 1	Continuity
Band 2	Components
Band 3	Analysis — Synthesis
Band 4	Major — Minor
Band 5	A New Life Pattern
Band 6	Your First Plateau
Band 7	New Trails to Blaze
Band 8	Retrospection — Inspection — Anticipation

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AN INTERVIEW WITH CHICK COREA

PROMOTIONAL COPY ONLY
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SIDE B
33⅓ RPM
STEREO

GRP-F-6603

BANDS 1-8

Executive Producers: Dave Grusin and Larry Rosen
Music from the album "The Chick Corea Elektric Band"
(GRP-A-1026)

℗ 1986 GRP Records, Inc.
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words
and
music

LOUISE GOFFIN
WORDS AND MUSIC

The "Bridge Of Sighs" interview
with music from her
Warner Bros. album
THIS IS THE PLACE (1-25692)
Music Produced by
Steve Jolley and Tony Swain



SIDE 1
WBMS 152
PRO-A-3044
33 1/3 RPM
PROMOTIONAL COPY.
NOT FOR SALE.
Total Time: 15:43

1. **IN THE MOOD** (Goffin)
Warner Bros. Music Holland B.V. BUMA

2. **5th OF JULY** (Goffin)
Warner Bros. Music Holland B.V. BUMA

3. **BRIDGE OF SIGHS**
(Goffin/Savage)
Warner Bros. Music Holland B.V. BUMA/Copyright Control

4. **BANGING ON A BRAND NEW DRUM**
(Goffin/Savage/Ritter)
Warner Bros. Music Holland B.V. BUMA/
Copyright Control

℗ 1988 WEA Records Ltd.

words
and
music

LOUISE GOFFIN
WORDS AND MUSIC

The "Bridge Of Sighs" interview
with music from her
Warner Bros. album
THIS IS THE PLACE (1-25692)
Music Produced by
Steve Jolley and Tony Swain



SIDE 2
WBMS 152
PRO-A-3044
33 1/3 RPM
PROMOTIONAL COPY.
NOT FOR SALE.
Total Time: 12:03

1. DEEP KISS (Steinberg/Kelly/Goffin)
Billy Steinberg Music/Denise Barry Music ASCAP/
Warner Bros. Music Holland B.V. BUMA

2. SEND A MESSAGE (Goffin)
Warner Bros. Music Holland B.V. BUMA

3. BRIDGE OF SIGHS
(Goffin/Savage)
Warner Bros. Music Holland B.V. BUMA/Copyright Control

℗ 1988 WEA Records Ltd.


Mandala
audio biography
MA-3008-B
BEN E. KING
Interview by
RICHARD ROBINSON
of Pop Wire Service
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DISTRIBUTED BY STARDAY-KING RECORDS, NASHVILLE, TENN.

MANUFACTURED FOR E. M. MILLER AND ASSOCIATES, INC. BY THE RCA VICTOR RECORD DIVISION

A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S
ARE WE RAISING THE RED FLAG OVER OURSELVES?

PRESENTED BY

Side 2
33 1/3 R.P.M.

EM-1830
P4RM-8428
LONG-PLAY

Edward M. Miller
AND ASSOCIATES, INC.
518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN

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MAN BUILDING ••• BUSINESS BUILDING
EDUCATIONAL and INSPIRATIONAL

SIDE 1

"9 WAYS TO CLOSE A SALE"

by: Al Robertson
Store Owner, Sales Trainer,
Editor & Writer
Narrated by Donald C. Reaser

COPYRIGHT 1961
BY BUSINESSMEN'S RECORD CLUB



BUSINESSMEN'S RECORD CLUB
415 N. Dearborn St., Chicago 10, Ill.

Robertson's 9 Closers:

The Stall	Edison Close
Ask!	No Sale Unless
Listen!	Story Close
Something Extra-Free	Using the Eyes
Standing Room Only	

BRC 105 LP hi-fidelity

UB61-1141

SIDE 2

"9 WAYS TO CLOSE A SALE"

by: Al Robertson
Store Owner, Sales Trainer,
Editor & Writer
Narrated by Donald C. Reaser

COPYRIGHT 1961
BY BUSINESSMEN'S RECORD CLUB



BUSINESSMEN'S RECORD CLUB
415 N. Dearborn St., Chicago 10, Ill.

Robertson's 9 Closers:

The Stall	Edison Close
Ask!	No Sale Unless
Listen!	Story Close
Something Extra-Free	Using the Eyes
Standing Room Only	

BRC 105 **LP hi-fidelity**

UB61-1142

MANUFACTURED FOR E. M. MILLER AND ASSOCIATES, INC. BY THE RCA CUSTOM RECORD DIVISION

A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S

"WAKE THE TOWN AND TELL THE PEOPLE"

PRESENTED BY

Side 1

EM-1150
MONO-4676
LONG - PLAY



Edward M. Miller
AND ASSOCIATES, INC.
518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN

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MANUFACTURED FOR E. M. MILLER AND ASSOCIATES, INC. BY THE RCA CUSTOM RECORD DIVISION

A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S

"WAKE THE TOWN AND TELL THE PEOPLE"

PRESENTED BY

Side 2

EM-1150
MOEP-4677
LONG - PLAY

Edward M. Miller
AND ASSOCIATES, INC.
518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN

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EDUCATIONAL and INSPIRATIONAL

MANUFACTURED FOR E. M. MILLER AND ASSOCIATES, INC. BY THE RCA CUSTOM RECORD DIVISION

A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S

"WHO WILL SUCCEED IN THE SIXTIES?"

PRESENTED BY

Side 1

EM-1090
LO8P-3161
LONG-PLAY

Edward M. Miller
AND ASSOCIATES, INC.
318-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN

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A RECORDING BY AMERICA'S FOREMOST SPEAKER

DR. KENNETH McFARLAND'S

"WHO WILL SUCCEED IN THE SIXTIES?"

PRESENTED BY

Side 2

EM-1090
LO8P-3162
LONG-PLAY

Edward M. Miller
AND ASSOCIATES, INC.
518-24 McKAY TOWER, GRAND RAPIDS, MICHIGAN

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MAN BUILDING ... BUSINESS BUILDING
EDUCATIONAL and INSPIRATIONAL

"Secrets that
Make Star Salesmen Tick"

Side 2
K80P-2026

JL 100
33-⅓ Long Play

by
Jack Lacy
Lacy Sales Institute
Newton Centre 59, Mass.

Copyright 1959


Side 2
Don't TELL 'Em
. . . SELL 'Em
by David Yoho
Copyright 1965 by
XCTV-104161
BUSINESSMEN'S
RECORD CLUB
Businessmen's Record Club
BRC 152 LP hi-fidelity

Side 2

"THE C-I-M-A FORMULA FOR EFFECTIVE SELLING"

by A. R. Kornguth
Sales Counselor and Consultant

Copyright 1963 by:
Businessmen's Record Club

XCTV 90997

BUSINESSMEN'S RECORD CLUB

350 N. Clark St., Chicago 10, Ill.

The C-I-M-A Formula:
C for Communicate
I for Illustrate
M for Motivate
A for Activate

BRC 137 LP hi-fidelity


OUT LOUD RECORDS
POETRY OUT LOUD - NUMBER NINE
All Selections
Out Loud Productions (ASCAP)
Total Time: 17:17
OLP 109-A
SIDE 1
33⅓ RPM
STEREO


OUT LOUD RECORDS


CAREER ACADEMY
MEDICAL ASSISTANT TRAINING PROGRAM
Side 2
33⅓ RPM
NOT FOR BROADCAST USE
LESSON #25
RARM-9840

SIDE 2

33⅓ RPM

A POPULAR PHOTOGRAPHY PRESENTATION

TONY SCHWARTZ ON HOW TO RECORD

THE SOUND OF CHILDREN



Band 1—Children and God
Band 2—Nancy Grows Up
Band 3—Sound Snapshots

Unauthorized public performance, broadcasting and copying of this record prohibited.

Printed in U.S.A. **UB729**

MANUFACTURED BY CAPITOL RECORDS, INC. • CUSTOM SERVICES DEPARTMENT

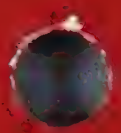
TENNIS FUNDAMENTALS

with

Welby Van Horn

(As shown in the film, "Tennis Fundamentals")

33⅓ RPM
Ace-344



Side 2

TENNIS TIPS

Axel Kaufmann interviews

Welby Van Horn

© 1970 - Tennis Films International
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Made in U.S.A.


CONVERSA-PHONE
33 1/3 L.P.
SOUND SPELLING
VOLUME 2
SIDE 2
Band 1 Quiz 5
Band 2 Quiz 6
Band 3 Quiz 7
Band 4 Quiz 8
© 1962 Conversa-phone Institute, Inc.
New York, N. Y. 10001
Made in U.S.A.
SP-822B
KNOWLEDGE
IN RECORD TIME

CONVERSA-PHONE

33 1/3 L.P.

SOUND SPELLING

VOLUME 1 SIDE 1

Band 1 Introduction
Quiz 1
Band 2 Quiz 2
Band 3 Quiz 3
Band 4 Quiz 4

© 1962 Conversa-phone Institute, Inc.
New York 1, N. Y.
Made in U. S. A.
SP-821A

KNOWLEDGE IN RECORD TIME

CONVERSA-PHONE

33 1/3 L.P.

SOUND SPELLING

VOLUME 1 SIDE 2

Band 1 Quiz 5
Band 2 Quiz 6
Band 3 Quiz 7
Band 4 Quiz 8

© 1962 Conversa-phone Institute, Inc.
New York 1, N. Y.
Made in U. S. A.
SP-821B

KNOWLEDGE IN RECORD TIME

DECODING
FOR READING

by

Garth L. McAuliffe

Created and Produced by
Educational Development Corp.
Palo Alto, California

Published by
The Macmillan Co., N. Y., N. Y.
Collier-Macmillan Canada, Ltd.,
Toronto, Ontario
Collier-Macmillan Ltd., London

Side 2
Unit 3, Short Vowels

CSM 703
XTV 133432

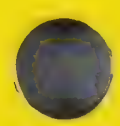
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33⅓


BEACON
REG U S PAT OFF
WORLD FAMOUS LOVE SONGS
Organ Solos Played by
KEN WRIGHT
BEACON 308
33⅓ RPM
SIDE 2
(Cel-210 A)
1. WAIT TILL THE SUN SHINES NELLIE
2. JUST A WEARYIN' FOR YOU
3. KISS ME AGAIN
4. I LOVE YOU TRULY
5. SILVER THREADS AMONG THE GOLD
6. LOVE'S OLD SWEET SONG
7. SWEET ADELINE
8. MY WILD IRISH ROSE
9. GYPSY LOVE SONG
© Joe Davis, New York, N Y
Printed in U.S.A.

THE GREAT CONTEST

TANDEM
RECORDS



LP-1902
SIDE TWO

1. SONGS OF OUR TIMES
2. LETTER TO A TEEN AGE DAUGHTER
3. ODE TO THE FOUR LETTER WORD
4. LITTLE EVA
5. HOW TO PLAY GOLF

Borderline
RECORDS

SIDE 2
BL 25-B

33⅓ HI-FI
& STEREO FIDELITY

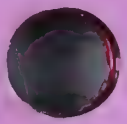
THE HIP CHINAMEN

THE UNKNOWN

58BTL2

Bell Telephone Laboratories, Inc.

The Science of Sound

33⅓ rpm  microgroove

6 Loudness
7 Noise Measurement
8 Masking
9 Echo and Reverberation
10 Delay Distortion

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58BTL3

Bell Telephone Laboratories, Inc.

The Science of Sound

33⅓ rpm microgroove

11 Fundamentals and Overtones
12 Quality
13 Subjective Tones
14 Music and Noise
15 Filtered Music and Speech

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58BTL4

Bell Telephone Laboratories, Inc.

The Science of Sound

33⅓ rpm microgroove

16 Dissonance and Consonance

17 Music Scales

18 Vibrato and Tremolo

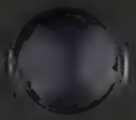
19 The Doppler Effect

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MARKED FOR DEATH

CAN AMERICA SURVIVE

33 1/3 RPM



Side Two
700113

by Dr. Jack Van Impe

Preached at Landmark Baptist Temple
and
Broadcast Over Landmark Hour

THE COMING

WAR WITH RUSSIA

33-1/3 rpm

Side Two
800734

Will Russia Invade Israel?
WHERE? WHEN? WHY?

A Message by
DR. JACK VAN IMPE

JACK VAN IMPE MINISTRIES- BOX J-ROYAL OAK, MICHIGAN 48068

MOVEMENT TO MUSIC FOR TOTAL FITNESS



SIDE TWO

STEREO

FITNESS FANTASIA
No. 16

1. FLAPPER 1:49
2. EYE OF THE TIGER 3:54
3. FOR THOSE WHO BELIEVE IN SANTA 2:15
4. DREAM ON 3:18
5. MAGNUM P.I. 3:30
6. COOL CHANGE 4:53

℗1982 Fitness Fantasia
a division of Image Unlimited, Inc.

Quest for Liberty Media Kit

Violence

33 1/3 RPM

Automatic Start Record on Focus Frame

℗ 1973 by Field Educational Publications, Incorporated
A Subsidiary of Field Enterprises, Incorporated 514-02759-2

Quest for Liberty Media Kit

Violence

33⅓ RPM

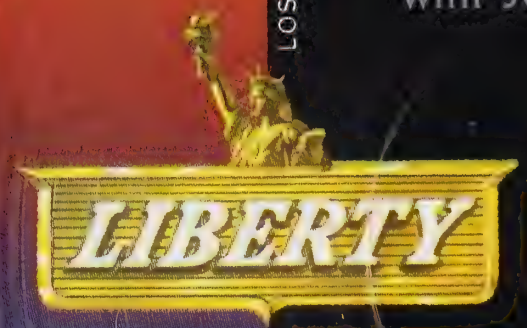
Manual Start Record on Focus Frame

℗ 1973 by Field Educational Publications, Incorporated
A Subsidiary of Field Enterprises, Incorporated 514-32759-2

LEARN — PLAY

BONGOS

with Jack Costanzo



LRP-3177 I

KB-2497

1. Introduction
   I GOT A BONGO (Excerpt)
2. EL DIABLITO (Excerpt) - Instruction
3. EL DIABLITO (Play Along)
4. PEANUT VENDOR (Play Along)
   ("El Manisero")
5. SOMETHIN' ELSE
   (Play Along)

LIBERTY RECORDS, INC.

LOS ANGELES 28, CALIF

LEARN — PLAY

BONGOS

with Jack Costanzo



LIBERTY

LRP-3177 2

KB-2498

1. SOMETHIN' ELSE (Excerpt) - Instruction
   THREE STEPS TO HEAVEN (Excerpt) - Instruction
2. THREE STEPS TO HEAVEN (Play Along)
3. GO BONGO - Instruction
4. INSTRUCTION
5. BEI MIR BIST DU SCHON (Play Along)
6. DICKEY, DICKEY, DICKEY, DOCKEY

LIBERTY RECORDS, INC. LOS ANGELES 28, CALIF.

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AMERICAN PRINTING HOUSE

FOR THE BLIND

for special distribution as

authorized under

P.L. 89-522


. . . visual sound
STEREO
AN OPEN LETTER
Victor Lundberg
LST-7547
2
1. DEAR PARENTS — 2:03
(R. Thompson-T. Oliver-J. Tracy)
2. A MAN'S HANDS — 1:55
(Luchi DeJesus-Ranzo Cavana)
3. IN THE SLIME OF VIETNAM — 3:06
(R. Thompson-S. Fuller)
4. MY BUDDY CARL — 2:41
(R. Thompson)
5. TO THE DESTROYERS — 3:25
(R. Thompson-S. Carter)
Publishers: Ase Music Company
ASCAP
LIBERTY
LIBERTY RECORDS, INC.
LOS ANGELES, CALIFORNIA



PACIFIC RECORDS

BETTER SPEECH AND DICTION

P-514-B
33 1/3 RPM

SIDE 2

1. Relaxation and Resonance - Exercises
"Paul Revere's Ride" read by Vern Russell -
[illegible]
2. Voice Projection [illegible]
3. Volume of Speech
"Over-Soft Syndrome"
Exercises to increase Volume. 3:15
4. Diction (Articulation) -
[illegible]
Lip and Tongue Exercises 2:30
[illegible]
Poem Read by Vern Russell

To be played on Phonographs
in Homes



CLASSROOM
MATERIALS
COMPANY

33⅓ RPM
CM 1013

INTRODUCTION TO MUSIC READING©

SIDE 2

Notes Move Up and Down

℗ Classroom Materials Co. 1966


33⅓ RPM
side 1
(UB-2453)
Threshold to Music
TEACHER TRAINING
RECORD
Mary Helen Richards
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Printed in U.S.A.


33⅓ RPM
side 2
(UB-2454)
Threshold to Music
TEACHER TRAINING
RECORD
Mary Helen Richards
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Printed in U.S.A.


COLUMBIA
ARE YOU RUNNING
WITH ME, JESUS!
FATHER MALCOLM BOYD & CHARLIE BYRD
1. IT'S MORNING, JESUS. IT'S MORNING, AND
HERE'S THAT LIGHT AND SOUND ALL OVER AGAIN
2. I'M CRYING AND SHOUTING INSIDE TONIGHT
LORD, AND I'M FEELING COMPLETELY ALONE
3. IT'S BUMPER TO BUMPER,
AND THE TRAFFIC IS STALLED
R13
CL 2548
NONBREAKABLE
SIDE 1
XLP 114192
4. LOOK UP AT THAT WINDOW, LORD,
WHERE THE OLD GUY IS SITTING
5. IT'S A JAZZ SPOT, JESUS
6. BLACKS AND WHITES MAKE ME ANGRY, LORD
7. THE KIDS ARE SMILING, JESUS
ON THE TENEMENT STOOP
8 DAVID SAYS HE PRAYS
9. WHAT WAS HIROSHIMA LIKE, JESUS,
WHEN THE BOMB FELL? -M. Boyd-
Produced by Teo Macero
℗ 1965 Malcolm Boyd
Original Background Music
by Charlie Byrd
"360 SOUND"
"360 SOUND"
MONO
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

ACCLAMATIONS

ASYLUM HILL ORATORIO CHOIR

Richard C. Einsel - Director

STEREO



SIDE 2

CO 5591

THE PEACEABLE KINGDOM - Randall Thompson

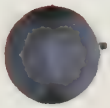


Record Source, Inc.

PRONOUNCING THE CLASSICS

Narration - T. A. McEwen
Preparation - John Coveney

MB-322



Side 2
33⅓ rpm

COMPOSERS AND COMPOSITIONS

1. Nos. 601 - 700
2. Nos. 701 - 800
3. Nos. 801 - 900
4. Nos. 901 - 1000

PERFORMING ARTISTS

5. Nos. 1 - 100
6. Nos. 101 - 200

sound on film

SIDE TWO

SIDE 2—
27:00'

LP—
33⅓

program 8

october 1970

So You Want To Start A Motion Picture Company? 'Cannon Group' Did

A RADIO DIALOGUE ABOUT FILM MAKING

Distributed to College Radio Stations by
Erwin Frankel Productions/New York 10014

TOTAL PROGRAM RUNS 55:00'


LION
RECORDS
PLANTS ARE LIKE PEOPLE
Narrated by JERRY BAKER
STEREO
LN 1014
JMGS 3121)
SIDE 2
1. SHADE TREES 7:25
2. ROSES 5:30
3. FLOWERS 5:35
Script Written by DAN KIBBLE and Published by JERRY BAKER
Musical Background Arrangements by
Three Star Organization, Inc.
Executive Producers: Arthur Denish & Henry Baskin
℗ 1973 MGM Records, Inc.
MANUFACTURED BY MGM RECORD CORP., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



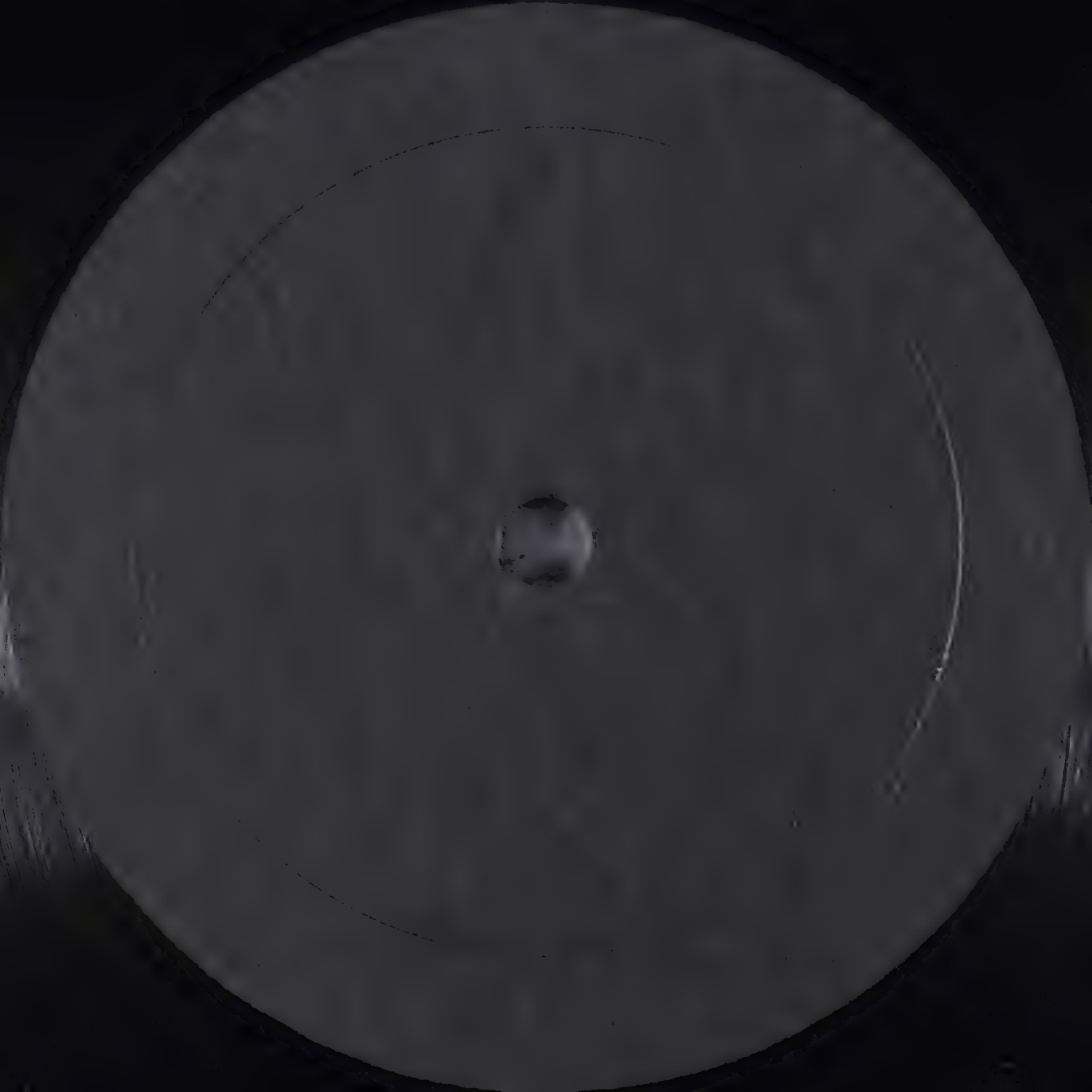
SIDE B
(S-4866)

LAFF-193

Chris Finnegan

THE RETURN OF THE CREPITATION CONTEST

℗ LAFF RECORDS 1976



PRIVATE RECORDING exclusively for the Chicago Committee of Business Executives Move for Vietnam Peace. Not for sale or commercial performance.

DAVID SHOENBRUN

ON

SIDE 2

"WHO'S RIGHT IN VIETNAM?"

From an address to the Chicago Committee of Business Executives Move for Vietnam Peace in Chicago, Illinois, March 12, 1968.


CONVERSA-PHONE
33 1/3 L.P.
KARATE FOR BEGINNERS
VOL. 1
SIDE 2
A KNOWLEDGE AT RECORD TIME

INAT

RECORDS

227 Lewers Street, Honolulu, Hawaii 96815

Only In Hawaii

A native guide for Visitors to Hawaii

Narration by Doug Mossman

Music by Eddie Kekaula & his King Serenaders

SIDE TWO



STEREO

Produced & Directed by
Howard J. Meister

11. TRANSPORTATION AND HOW TO GET AROUND
12. POLYNESIAN AND ASIAN FOODS
    BLUE HAWAII—L. R. Robin & R. Rainger
13. THE "NEIGHBOR"ISLANDS
    MAUI—KAUAI
    KE KALI NEI AU—Charles E. King
    (Hawaiian Wedding Song)
14. THE "NEIGHBOR" ISLANDS—Continued
    HAWAII—The Big Island, MOLOKAI
    MY LITTLE GRASS SHACK—
    Bill Cogswell, Tommy Harrison & Johnny Noble
15. THE FLOWERS OF HAWAII—Leis
    ALOHA OE—Queen Liliuokalani


RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION
LESSON #1
XTV 15914
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
33 1/3 RPM
Pressed by Columbia Records, Inc. for
RETMA
Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION
LESSON #2
SIDE #2
XTV 15915
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
RPM
Pressed
Records, Inc. for
RETMA
Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION
LESSON #3
SIDE #3
XTV 15916
RADIO AMATEUR CODE COURSE
LONG PLAYIN ROGROOVE
33
Pressed by Co ecords for
REIMA
Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION
LESSON #4
SIDE #4
XTV 15917
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
33 1/3 R
Pressed by Co for
RE
Made in U.S.A. Copyright, Eldico

RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION

LESSON #5

SIDE #5

XTV 15918

RADIO AMATEUR CODE COURSE

LONG PLAYING MICROGROOVE

RPM

Pressed a Records for

RETMA

Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION
LESSON #6
SIDE #6
XTV 15919
RADIO AMATEUR CODE COURSE
LONG PLAYI ROGROOVE
33 M
Pressed by C Records for
RETMA
Made in U.S.A. Copyright, Eldico

RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION

LESSON #7

SIDE #7

XTV 15920

RADIO AMATEUR CODE COURSE

15-1S

LONG PLAYING MICROGROOVE

33 1/3 RPM

Pressed by Columbia Records for

RETMA

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RADIO ELECTRONICS TELEVISION MANUFACTURERS ASSOCIATION

LESS

$ 1-51

SIDE #8

XTV 15921

RADIO AMATEUR CODE COURSE

LONG PLAYING MICROGROOVE

33 1/3 RPM

Pressed by Columbia Records for

RETMA

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RADIO ELECTRONICS TELEVISION
MANUFACTURERS ASSOCIATION
-1-51
LESSON #9
SIDE #9
XTV 15922
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
33 1/3 RPM
Pressed by Columbia Records for
RETMA
Made in U.S.A. Copyright, Eldico


RADIO ELECTRONICS TELEVISION
LESSON #10
SIDE #10
15923
RADIO AMATEUR CODE COURSE
LONG PLAYING MICROGROOVE
33 1/3 RPM
Pressed by Columbia Records for
RETMA
Made in U.S.A. Copyright, Eldico
MANUFACTURERS ASSOCIATION

Motivation Films, New York, N. Y.

PUERTO RICO AND THE PUERTO RICANS

33⅓ LP
MF-20542



Side B
Audible Signal

Part I

First Band - English

Second Band - Spanish

Motivation Films, New York, N. Y.

PUERTO RICO AND THE PUERTO RICANS

33⅓ LP
MF-20543



Side A
Inaudible Signal

Part II

First Band - English

Second Band - Spanish

Motivation Films, New York, N. Y.

PUERTO RICO AND THE PUERTO RICANS

33⅓ LP
MF-20543



Side B
Audible Signal

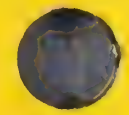
Part II

First Band - English

Second Band - Spanish

"AMECO"
CODE COURSE
Lessons 17 through 22

33⅓ R P M



XTV 28108

AMECO PUBLISHING CORP.
314 Hillside Avenue
Williston Park, N. Y.

Custom Pressed By
Columbia Records


DDC
DICTATION DISC COMPANY
240 Madison Ave., N. Y., N. Y. 10016
33⅓ Microgroove
Side B
RECORD NO.
4
E3KP-3599
Speeds 120 & 130 wam
SHORTHAND DICTATION
For
SPEED BUILDING

STOP SMOKING

by

Herbert Spiegel, M.D.

33⅓ RPM

MMI 521

SIDE 2

XTV 220916



Published by
MEDIA MEDICA, INC.
555 Fifth Avenue
New York, N.Y.

Recording Script Copyrighted © 1970 by SONI MEDICA, INC.

WHITE HORSE

Side A
2:49
(BMI)

STEREO
45 R.P.M.
FBP-713

"CHANGE OF PACE"

Bill Brown/Bass Guitar; Roger Whitby/Drums;
Butch Hunt/Lead Guitar; Rusty Park/Pedal Steel Guitar;
Vocals/All

© ℗ 1988

Farmer Browne Productions
Campbell Hall, NY 10916

WHITE HORSE

Side B
3:49
(BMI)

STEREO
45 R.P.M.
FBP-713

"I'M GONNA WIN"

Bill Brown/Bass Guitar; Roger Whitby/Drums;
Butch Hunt/Lead Guitar; Rusty Park/Pedal Steel Guitar;
Vocals/All

© ℗ 1988

Farmer Browne Productions
Campbell Hall, NY 10916


HEART WARMING
RECORDS
THE PLAINSMEN QUARTET
45 RPM
Processed by
RCA Victor
Custom Record
Division
Side 1
High Fidelity
HWP-5033
T3KM-2430
FORTY DAYS AND FORTY NIGHTS
(John E. Lineberger) BMI 2:59
THE BENSON CO.
NASHVILLE TENNESSEE


HEART WARMING
RECORDS
THE PLAINSMEN QUARTET
45 RPM
Processed by
RCA Victor
Custom Record
Division
Side 2
High Fidelity
HWP-5033
T3KM-2431
THE GREAT SPECKLED BIRD
(Arr. W. Elmo Mercer) ASCAP 2:39
THE BENSON CO.
NASHVILLE, TENNESSEE

TOP OF THE ROCK



Produced by
Top Of The Rock
Productions

Recorded at
Cook Sound
Studio
Ft. Payne, Alabama

Record No.
TTR-8591-1

Published by
Top Of The Rock
Productions
ASCAP

Time 3:27

EASTBOUND SIDE OF THE ROCK

(Don Moore and Danny Mankin)

D. J. MANKIN

DISTRIBUTED BY B&W ENTERPRISES - 1619 HORTON - NASHVILLE, TN - 615-297-2820

FRONTLINE
RECORDS

FLS-704
RANDALL
RECORDS 101
BELINDA
MUSIC/
SHELMAR-POE
MUSIC
(BMI)



SIDE 1
STEREO
2:02
PRODUCED
& ARRANGED
BY DON LEE

YOU SHOW ME YOURS & I'LL SHOW YOU MINE

KAY ADAMS

(BOB DUNCAN)

FROM THE LP "MADE FOR LOVE" FLR-7004

© ℗ 1978 RANDALL RECORDS

Manufactured and distributed by International Record Sales, Inc., Los Angeles, California

FRONTLINE
RECORDS

FLS-704
RANDALL
RECORDS 101
BELINDA
MUSIC/
SHELMAR-POE
MUSIC
(BMI)



SIDE 2
STEREO
3:04
PRODUCED
& ARRANGED
BY DON LEE

YOU'RE THE LAST THING ON MY MIND

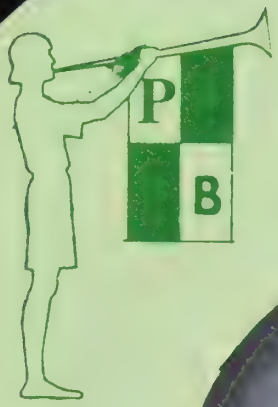
KAY ADAMS

(KAY ADAMS/DON LEE/BOB DUNCAN)

FROM THE LP "MADE FOR LOVE" FLR-7004

© ℗ 1978 RANDALL RECORDS

Manufactured and distributed by International Record Sales, Inc., Los Angeles, California



PAGEBOY
RECORDS

SIDE B
Time 2:58
Produced by
Ray Black &
Mike Hight

PB. 53
Ledger Music
BMI

RIVER OF HER MEMORY
(Johnny Free - Tommy & Jerry Key)
JOHNNY FREE

Dist. by Pageboy Records, 1300 Division St., Nashville, TN 37203

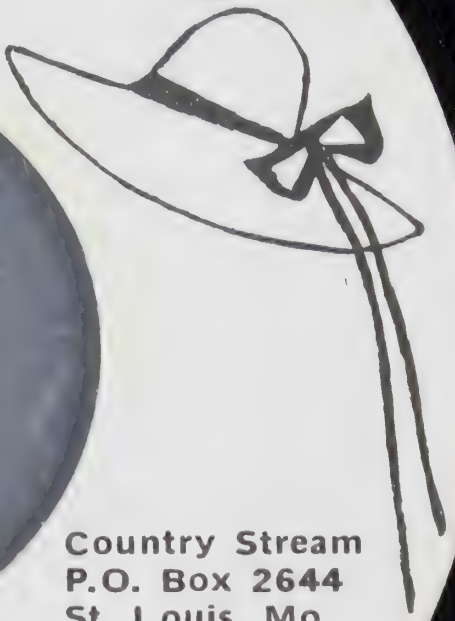

SUGAR
MOUNTAIN
SIDE A
Unart Music
Corp. BMI
SM 3003
Time 2:40
UR 3174 A
PUT A LITTLE LOVE
IN YOUR HEART
(Jackie DeShannon, Jimmy Holiday,
Randy Myers)
AL and MELISSA
A Division of Windchime, Inc. 3918 Dickerson Rd. Nashville, Tn. 37207 (615) 865-2443


SUGAR
MOUNTAIN
SIDE B
April Music
ASCAP
SM 3003
Time 3:55
UR 3174 B
FOR EVERYBODY HAS A DREAM
(Billy Joel)
AL and MELISSA
A Division of Windchime, Inc. 3918 Dickerson Rd. Nashville, Tn. 37207 (615) 865-2443

BONNET RECORDS

LOVE REMEMBERS

(Bonnie Adele)



STEREO
BR 100 A
Maz -Kap
(ASCAP)
Time 2:56
ARP 3109
℗ 1977 Bonnet

Country Stream
P.O. Box 2644
St. Louis, Mo.
63116

BONNIE ADELE

Produced by
Bonnie Adele and Tony Mazzola

BONNET RECORDS

I HAVE SPOKEN
(Bonnie Adele)



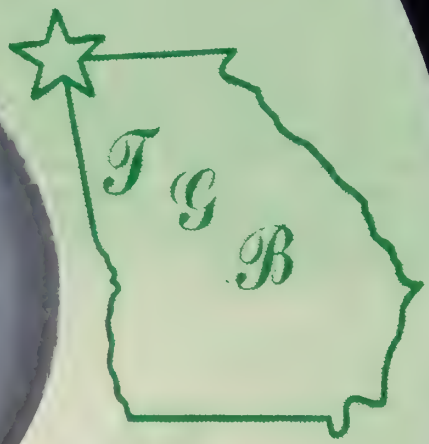
STEREO
BR 100 B
Maz -Kap
(ASCAP)
Time 3:10
ARP 3110
℗ 1977 Bonnet

Country Stream
P.O. Box 2644
St. Louis, Mo.
63116

BONNIE ADELE
Produced by
Bonnie Adele and Tony Mazzola


USA-Country
RECORDS, INC.
PROMOTIONAL COPY
℗ USA Record Co. Inc.
Time: 3:10
Blackwood Music Inc., BMI
Cross Keys Pub. Co. Inc., ASCAP
USAC-1006A
Executive Producer: Ken Shepherd
Produced By: Bob McCracken
For Champagne Country, Inc. and Briana Prod.
TRUE BLUE
(H. Dunn/M. Stone)
DANI HAYES
DIST. BY KEN SHEPHERD & ASSC., BOX 9104, SHREVEPORT, LA. 71139, (318) 688-4999

T.GEORGIA BAND



STEREO

45 RPM
TGB-8601A
3:29
INTRO: 13
CANNON
PROD.
(ASCAP)

MY MIND IS BACK IN GEORGIA

(R. Barnett)
Produced By Mike Headrick
For Mikron
Productions and Cannon
Productions, INC.

TGB RECORDS - P. O. BOX 1045 - TRENTON GA. 30752

T.GEORGIA BAND





STEREO

45 RPM
TGB-8601B
3:29
INTRO: 23
CANNON
PROD.
(ASCAP)

GIMME DIXIE

(R. Gifford/R. Barnett)
Produced By Mike Headrick
For Mikron
Productions and Cannon
Productions, INC.

TGB RECORDS - P. O. BOX 1045 - TRENTON GA. 30752


Produced by:
ALAN RAY
Engineered By:
Larry Wilson
Time: 2:43
WB Music
Corp. ASCAP
WWR-007
D J. COPY
U-16622
WHISKEY AND WATER
(Harlan Sanders/Artie Portilla)
SIDEWINDER
P. O. Box 4189-Bartonville, IL 61607


HO-JO
RECORDS
Northern Songs/
Maclen Music/
BMI
HJ 304 AA
Time 2:15
"YESTERDAY"
(Paul McCartney - John Lennon)
TIANA
Johnny Silver - Ho-Jo Records Nashville, Tenn.


KANSA
KA-604
A
Twinsong Music,
Inc. (B.M.I.)
"SHIP OF LOVE"
(Buddy Ring)
CINDY LYNN
Distributed by:
Commerical Distributing Corporation
Post Office Box 40212
Nashville, Tennessee


KANSA
KA-604
B
Great Leawood
Music, Inc.
(ASCAP)
"MY LUCKY DAY"
(Orlene Johnson)
CINDY LYNN
Distributed by:
Commerical Distributing Corporation
Post Office Box 40212
Nashville, Tennessee


down Home
Southtown Music, Inc. (BMI)
DH-109-A
U3KM-2259
Producers: Ralph Davis & Leon Beaver
"I LOVE YOU DOESN'T MEAN MUCH ANYMORE"
(Larry Kirby)
JOHNNY BLUE
1007 17th. Ave. So. Nashville, Tennessee


down Home
Stan Beaver
Music
(BMI)
DH-109-B
U3KM-2258
Producers:
Ralph Davis &
Leon Beaver
"THUNDER AND LIGHTNING"
(P. Hahn-J. Pilgrim)
JOHNNY BLUE
1007 17th. Ave. So. Nashville, Tennessee



Produced by:
Harold Bradley
Bakphil
Productions
1984-Rustic
Records

WARNING:
Unauthorized
Reproduction
Prohibited by
Federal Law and
Subject to Criminal
Prosecution

R-1024-A
STEREO
Intro: :06
Time: 2:48
Iron County
Music, Inc.
ASCAP
(U-12103)

WHEN YOU'RE YOUNG AND A WOMAN

(Glenn D. Warren)

CATHY BUCHANAN

Rustic Records 615 Durrett Dr. Nashville, TN 37211 615-833-1457

Dist. by: Bakphil Music Group, Dist. P.O. Box 476 Madison, TN 37115 615-865-4369



Produced by:
Harold Bradley
Bakphil
Productions
1984-Rustic
Records

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Prosecution

R-1024-B
STEREO
Intro: :12
Time: 3:12
Bakphil Music
Pub. Co. BMI
(U-12103)

FANTASY LAND

(Raymond L. Dick)

CATHY BUCHANAN

Rustic Records 615 Durrett Dr. Nashville, TN 37211 615-833-1457

Dist. by: Bakphil Music Group, Dist. P.O. Box 476 Madison, TN 37115 615-865-4369


PAID
PROMOTION
COPY
NOT FOR
SALE
SIDE A
© Elvis Music/
Mr. Songman
Music ASCAP
Paid 145
Time 2:43
"LOVER'S HALL OF SHAME"
(Teague)
MACK HAYES
PRODUCERS AND INDEPENDENT DISTRIBUTORS 50 Music Square W. Suite 306 Nashville, Tenn. 37203


PHONO
®
Surety Songs, Inc.—BMI
Produced By: Glenn Ray
℗ 1977 Phono Records
DJ Copy
P-2659
P-2659-A
Time: 2:51
1-78
DRAGGIN' CHAINS
(J. Ramsey)
DENNY MYRICK
Dist. By Nation Wide Sound — P.O. Box 23262 — Nashville, Tenn.


PHONO®
Contention Music
SESAC
Produced By:
Glenn Ray
℗ 1977 Phono
Records
DJ Copy
P-2659
P-2659-B
Time: 3:11
THE BEST IS YET TO GO
(Larry Mark)
DENNY MYRICK
Dist. By Nation Wide Sound — P.O. Box 23262 — Nashville, Tenn


OMNI
Records
Etowah Music
BMI
Produced By
Royce G. Clark
& Arlan Ellis
© 1976 Omni
Records
Stereo
0-76-02
(0-76-02A)
Time 3:24
D J COPY
YOU'RE THE ROAD I TRAVEL
(Clinton Caldwell)
DAVID CANTRELL
DIST. BY: NATION WIDE SOUND—P. O. BOX 1262—NASHVILLE, TENN. 37202


OMNI
Records
Etowah Music
BMI
Produced By
Royce G. Clark
℗ 1976 Omni
Records
Stereo
O-76-02
(O-76-02B)
Time 3:03
D J COPY
DARKNESS
(Clinton Caldwell)
DAVID CANTRELL
DIST. BY: NATION WIDE SOUND—P. O. BOX 1262—NASHVILLE, TENN. 37202

©1974 BY LANCE PRODUCTIONS INC.

Country International Records

45 RPM
Time 2:33
Intro 0:09
Produced by:
Jake Payne &
John Abbott



136
A
NOT FOR SALE
Rest-A-While
Music Co. ASCAP
STEREO

NASHVILLE MAGIC

(Van Trevor)

VAN TREVOR

1010 17th Ave. So. Nashville, Tn 37212


STATE FAIR
A PRIZE COUNTRY SOUND
1ST
STEREO
Time 2:42
ROCK
SF-226-A
Tridor Pub.
BMI
Produced By
Earle Trigg
EASY BABY
(John Niblet)
FANTASTIC MYSTICS
FEATURING . . .
BRUCE WILLEY
State Fair Records — 801-17th Ave. So. — Nashville


STATE FAIR
A PRIZE COUNTRY SOUND
1ST
STEREO
Time 2:27
COUNTRY ROCK
SF-226-B
Tridor Pub.
BMI
Produced By
Earle Trigg
RABBIT KNAW
(John Niblet)
FANTASTIC MYSTICS
FEATURING . . .
JON BARRY NIBLET
State Fair Records — 801-17th Ave. So. — Nashville

I'LL SAIL MY SHIP ALONE

(Mann, Burns, Bernard, Thurston)

PYRAMID Records



PY-39A

Lois Pub. Co.
BMI
Time 2:55

VAN DAVIS

P.S.P. ℗ 1976

812 16th Ave. So. — Nashville, Tenn. 37203

MISSING YOU
SO BAD I COULD CRY

(V. Davis)

PYRAMID Records



PY-39B

Stars & Stripes
BMI
Time 3:33

VAN DAVIS

P.S.P. Ⓟ 1976

812 16th Ave. So. — Nashville, Tenn. 37203


SULLY
RECORDS
S-45-239 A
Stereo
Combine Music
BMI
Time 2:58
Produced by
Gene Sullivan
CALL ME ANYTHING
But Call Me
(Sullivan)
Wesley Onley


SULLY
RECORDS
S-45-239 B
Stereo
BMI
Time 2:36
Produced By
Gene Sullivan
CATTLE CALL
(Owens)
Wesley Onley



WESTWIND RECORDS

Produced by;
Westwind Sound
of New Mexico
Callaway Music
Co BMI
(U-12503)

Mixed &
Edited by;
Tommy Willis

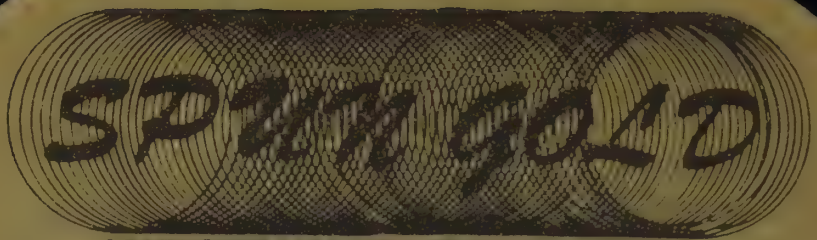
WR-1011 A
Time 3:21

SOMEWHERE BETWEEN COUNTRY AND ROCK AND ROLL

(Zack Van Arsdale)

JOHN WEST

Westwind Records-119 Altez N.E.-Albuquerque, MN 87123



WESTWIND RECORDS

Produced by;
Westwind Sound
of New Mexico
Del Norte Music
BMI
(U-12503)

Mixed &
Edited by;
Tommy Willis

WR-1011 B
Time 3:38

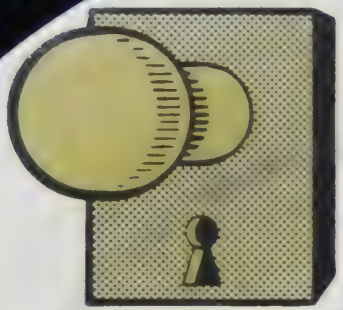
ONE HEART TO GIVE

(Bea West/M. Valvano)

JOHN WEST

Westwind Records-119 Altez N.E.-Albuquerque, MN 87123


KRISTAL
International Records
45 RPM
SIDE A
Rightsong Music
(Admin. by
Unichappell)
Jamie Music
Pub.-BMI ℗©
KS 2291
STEREO
2:25
Produced by
Wayne Hodge
(U-12278)
"THERE STANDS THE GLASS"
(R. Hull, A. Greisham, M.J. Shurtz)
EDDIE THOMPSON
PREMIERE DIVISION OF STARGEM RECORDS
43 MUSIC SQUARE EAST, NASHVILLE, TN. 37203



Door Knob Records

DK88-309
(GK88-514)
3:49
℗ 1988
Door Knob
Records
Background
Vocals;
Melissa Rae
Taylor

D J COPY

STEREO
U-22681
Produced by
Doc Holiday
For Neon
Jukebox
Production
Doc Publishing
Live Note
Publishing
Northern
Nights Pub.
Three Three
Two
Pub. BMI

BUT I LIE
(And My Tears Told You So)

(Richie Balin)

RICHIE BALIN

Distributed by Door Knob Records, A Division of Gene Kennedy Ent. Inc. 315 Mt. Juliet Rd. Mt. Juliet TN. 37122

Trial & Error

RECORDS



D J Samples

MONO

Cedarwood Pub. Co., Inc. BMI

Prod. by: Mitch Torok

Ⓟ Trial and Error Records 1979

101 -A

Time:
Intro :05
(3:40 to Last Chorus)

A LETTER TO MICHELLE

(FROM THE AMERICAN MALE)

(Mitch Torok and Ramona Redd)

THE MACHO MEN

39 Music Square East Nashville, Tenn. 37203

ANOTHER TWIN FIDDLES
TURN EM UP DRINK EM DOWN
(Forget A Woman Country Song)

B. Creswell



OKIE DOKIE RECORDS

OD-9-A
BMI
Time: 2:22
Produced by:
Henry
Strzelecki

BILLY CRESWELL

1985 Okie Dokie Records: P.O. Box 5240, Clearlake, CA 95422 (707) 998-1349

LOVE NEVER MAKES IT TO THE DAWN

B. Creswell



OKIE DOKIE RECORDS

OD-9-B
BMI
Time: 2:51
Produced by:
Henry Strzelecki

BILLY CRESWELL

1985 Okie Dokie Records: P.O. Box 5240, Clearlake, CA 95422 (707) 998-1349

ARC RECORDS

Tree
Publishing
Co., Inc.
(BMI)
Produced by
SONNY
THROCKMORTON
&
HOYET HENRY
Arranged by
JERRY SHOOK



STEREO
MC 5901-A
Time: 2:25
℗1979 Artists
Recording Co.

(THEY'RE WRITIN' YOUR NAME ON THE WALLS AGAIN) SALLY
(S. Throckmorton)
DON COX

ARTISTS RECORDING CO., 39199 PASEO PADRE PKWY., FREMONT, CALIF. 94538

ARC RECORDS



Dick James
Music, Inc.
(BMI/PRS)
Produced &
Arranged by
HOYET HENRY

STEREO
MC 5901-B
Time: 3:40
℗1979 Artists
Recording Co.

"ROY ROGERS"
(E. John & B. Taupin)
DON COX

ARTISTS RECORDING CO., 39199 PASEO PADRE PKWY., FREMONT, CALIF. 94538

Lightning Records

Al Calico
Music Corp./BMI
A SIDE
SGR500733



Produced by:
D. Hensley
D. Burton
B. Mackey

CHICKEN TRUCK (2:35)

(J. Anderson / E. Parker / M. Fields)

BOBBY MACKEY

From the LP Truckin' with Bobby Mackey

Recorded at Jordan Recording Studios • Covington, Kentucky 41015

Lightning Records

Town Square
Levisa Music
BMI
B SIDE
SGR500733



Produced by:
D. Hensley
D. Burton
B. Mackey

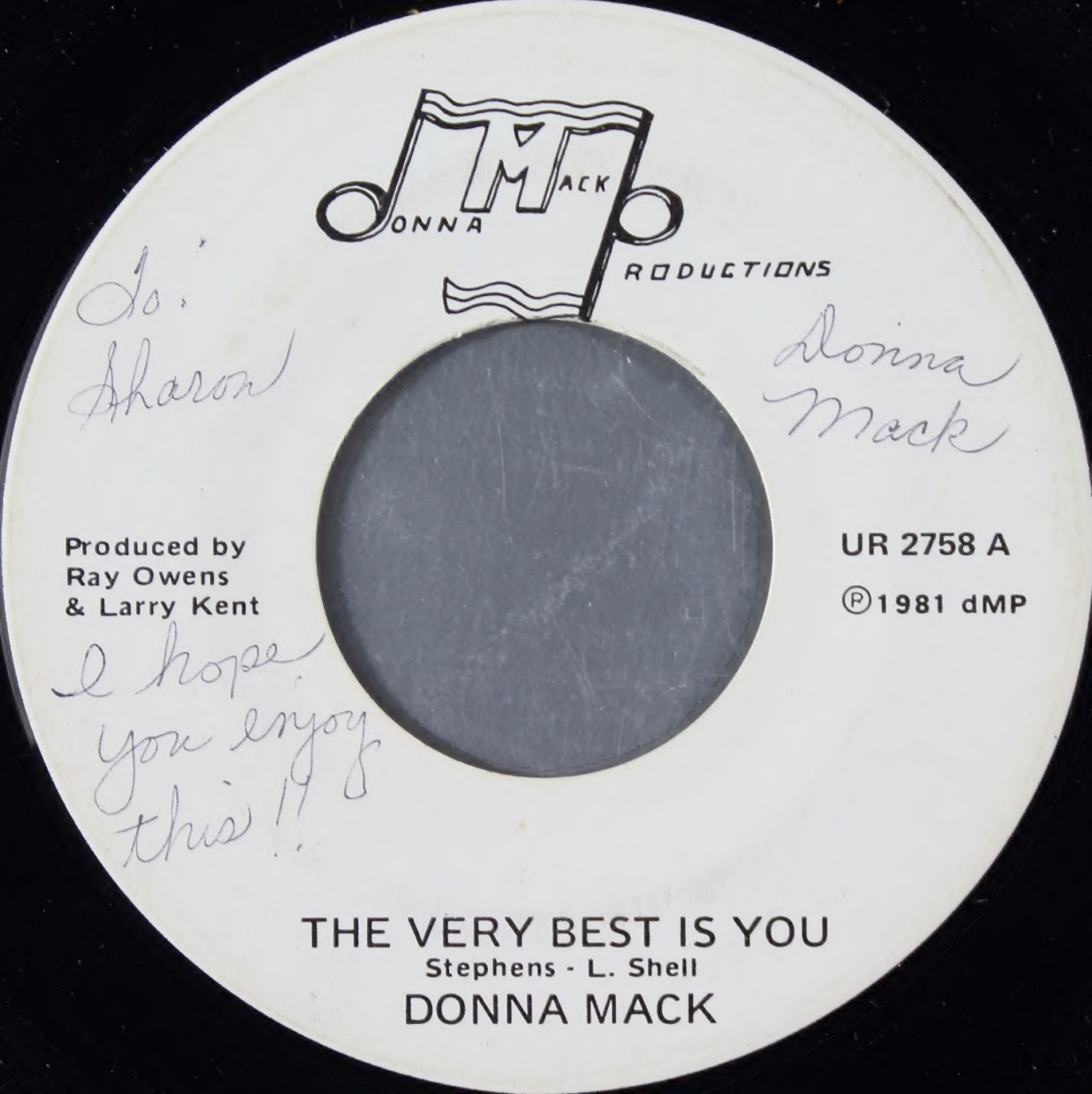
TOWN WHERE YOU LIVE (2:37)

(M. Street)

BOBBY MACKEY

From the LP Truckin' with Bobby Mackey

Recorded at Jordan Recording Studios • Covington, Kentucky 41015


DONNA MACK PRODUCTIONS
To: Sharon
Donna Mack
Produced by
Ray Owens
& Larry Kent
I hope you enjoy this!!
UR 2758 A
℗1981 dMP
THE VERY BEST IS YOU
Stephens - L. Shell
DONNA MACK


DONNA MACK
PRODUCTIONS
Produced by
Ray Owens
& Larry Kent
UR 2758 B
℗1981 dMP
YOUR CHEATIN' HEART
DONNA MACK

DOBRE RECORDS

SIDE ONE
STEREO - 45
© Cotton - Gene
Music Co. (ASCAP)



DR-108-A
Time: 2:55
℗ 1978
Dobre Records

"ROOSTER"

From the Movie "ROOSTER"
(Julian "Cotton" Westhoff - O. Gene Bicknell)

MICHAEL DEES

Dist. by RAY LAWRENCE LTD.
P.O. Box 1987—Studio City, CA 91604
(213) 552-1000

DOBRE RECORDS

SIDE TWO
STEREO - 45

© Cotton - Gene
Music Co. (ASCAP)

DR-108-B
Time: 2:30
℗ 1978
Dobre Records

"PROUD WARRIOR"

From the Movie "ROOSTER"
(Julian "Cotton" Westhoff - O. Gene Bicknell)

MICHAEL DEES

Dist. by RAY LAWRENCE LTD.
P.O. Box 1987—Studio City, CA 91604
(213) 552-1000